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Bibliographical Entries

Articles

Theory

1000. Barney, Rick, James Flavin, Lois Hinrichs, Rachel Kelly, Ruth McMaken, Paul Olubas, Tim Russell, Diana Uhlman, and James Sosnoski, director, "Analyzing 'Araby' as Story and Discourse: A Summary of the MURGE project," vol. 18, no. 3 (Spring 1981), pp. 235-254. [sentence-by-sentence reading of "Araby," using Seymour Chatman's *Story and Discourse*; 1006, 1008, 1033, 1043, 1045.]

1001. Brivic, Sheldon, "Gender Dissonance, Hysteria, and History in James Joyce's *A Portrait of the Artist as a Young Man*," vol. 39, no. 3 (Spring 2002), pp. 457-476. [through use of psychoanalytic theory, examination of a pattern in J's major works whereby a male character begins to attempt to maintain a masculine identity while discovering his sexuality is "hopelessly conflicted"; as a result, the male character seeks release through a female mentality.]

1002. _____, "Joyce Between Genders: Lacanian Views," vol. 29, no. 1 (Fall 1991), pp. 13-21. [introduction to "Lacan and Joyce" special issue.]

1003. _____, "Joyce in Progress: A Freudian View," vol. 13, no. 3 (Spring 1976), pp. 306-327. [psychoanalytic reading of men, women, and search for artistic freedom in J; includes chart on cyclical structure.]

1004. _____, "The Terror and Pity of Love: ALP's Soliloquy," vol. 29, no. 1 (Fall 1991), pp. 145-171. [language as a structure of division, explicated through ALP's soliloquy.]

1005. Bush, Ronald, "James Joyce: The Way He Lives Now," vol. 33, no. 4 (Summer 1996), pp. 523-529. [new-critical assessment of Richard Ellmann's biography of J.]

1006. Chatman, Seymour, "Analgorithm," vol. 18, no. 3 (Spring 1981), pp. 293-299. [response to 1000, saying that they used his *Story and Discourse* in ways he did not intend; 1000, 1008.]

1007. Clark, Hilary, "'Legibly depressed': Shame, Mourning, and Melancholia in *Finnegans Wake*," vol. 34, no. 4 (Summer 1997), pp. 461-471. [based on Lacanian and Kristevan concepts, examination of the concepts of shame, mourning, and melancholia in *FW*.]

1008. Culler, Jonathan, "The Application of Theory," vol. 18, no. 3 (Spring 1981), pp. 287-292. [on application of Seymour Chatman's *Story and Discourse* to James Sosnoski's MURGE project; 1000, 1006, 1033, 1041, 1045.]

1009. Davison, Neil R., "Why Bloom Is Not Frum, or Jewishness and Postcolonialism in *Ulysses*," vol. 39, no. 4 (Summer 1992), pp. 679-716. [postcolonial reading of Bloom's Jewish identity and how it defines J's position of Jewishness in relation to the multiple historical contexts of *U*.]

1010. Dettmar, Kevin J. H., "The Joyce That Beckett Built," vol. 35, no. 4 (Summer 1998)/vol. 36, no. 1 (Fall 1998), pp. 605-619. [exploration of the influence of Samuel Beckett on the thinking of today's modern literary theory surrounding the works of J.]

1011. Devlin, Kimberly J., "Castration and its Discontents: A Lacanian Approach to *Ulysses*," vol. 29, no. 1 (Fall 1991), pp. 117-144. ["Cyclops" and "Nausicaa" through Joan Riviere's "womanliness as a masquerade" and Jacques Lacan's "seeming" and "having" the phallus.]

1012. Doherty, Gerald, "The Art of Confessing: Silence and Secrecy in James Joyce's 'The Sisters,'" vol. 35, no. 4 (Summer 1998)/vol. 36, no. 1 (Fall 1998), pp. 657-664. ["The Sisters" serves as fable in support of Michel Foucault's theory that confession evolved from role as theoretical ritual into psychological ritual, "focused on the morbidities of the sexual psyche."]

1013. Hecimovich, Gregg A., "'With pale blake I write tintingface': The Bounding Line of James Joyce's Aesthetic," vol. 36, no. 4 (Summer 1999), pp. 889-904. [Blake's theory of the aesthetic in works of J, particularly Blake's theories on linear and concrete imagery.]

1014. Hepburn, Allan, '*Ulysses*, Opera, Loss," vol. 38, nos. 1/2 (Fall 2000/Winter 2001), pp. 63-84. [usage of field of psychomusicology to explore themes of trauma of loss and death in *U*.]

1015. Ingersoll, Earl G., "The Gender of Travel in 'The Dead,'" vol. 39, no. 1 (Fall 1992), pp. 41-50. [Lacanian interpretation of Gabriel's relationship to gender and genre association in "The Dead"; 1021.]

1016. Kestner, Joseph, "Virtual Text/Virtual Reader: The Structural Signature Within, Behind, Beyond, Above," vol. 16, nos. 1/2 (Fall 1978/Winter 1979), pp. 27-42. [structuralist reading of the essay "A Portrait," with *SH, P,* and *U* as palimpsests.]

1017. Kimball, Jean, "An Ambiguous Faithlessness: Molly Bloom and the Widow of Ephesus," vol. 31, no. 4 (Summer 1994), pp. 455-472. [psychoanalytic reading of ancient tale of the Widow of Ephesus and its resemblances to J's depiction of Molly Bloom.]

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1019. King, Mary C., "Hermeneutics of Suspicion: Nativism, Nationalism, and the Language Question in 'Oxen of the Sun,'" vol. 35, nos. 2/3 (Winter/Spring 1998), pp. 349-371. [usage of theme of fetal development and birth and growth of English style in "Oxen of the Sun"; reexamination of these issues from a postcolonial perspective.]

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1022. Mahaffey, Vicki, "'Minxing marrage and making loof': Anti-Oedipal Reading," vol. 30, no. 2 (Winter 1993), pp. 219-237. [J's later writings reflect movement from Oedipal desire to one of excess following Gilles Deleuze and Félix Guattari's definitions.]

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1024. _____, "Rose of Castille/Rows of Cast Steel: Figural Parallelism in *Ulysses*," vol. 24, no. 4 (Summer 1987), pp. 411-422. [rhetorical criticism.]

1025. McCombe, John P., "Besteglyster and Bradleyism: Stephen Dedalus's Postcolonial Response to English Criticism," vol. 39, no. 4 (Summer 1992), pp. 717-733. [postcolonial reading of Stephen's theory of *Hamlet* in "Scylla and Charybdis."]

1026. McCourt, John, "James Joyce: Triestine Futurist?" vol. 36, no. 2 (Winter 1999), pp. 85-105. [Futurist movement in Italy and its influence on J and his writings.]

1027. McDonald, Michael Bruce, "'Circe' and the Uncanny, or Joyce from Freud to Marx," vol. 33, no. 1 (Fall 1995), pp. 49-68. [ethics of mediation by way of Sigmund Freud and Karl Marx.]

1028. Miller, Nicholas A., "Beyond Recognition: Reading the Unconscious in the 'Ithaca' Episode of *Ulysses*," vol. 30, no. 2 (Winter 1993), pp. 209-218. [urine and water imagery, both contained and flowing, and Gilles Deleuze and Félix Guattari's discussions.]

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1032. O'Brien, Darcy, "A Critique of Psychoanalytic Criticism, Or What Joyce Did and Did Not Do," vol. 13, no. 3 (Spring 1976), pp. 275-292. [importance and limitations of psychoanalytic criticism; 4046.]

1033. Prince, Gerald, "What's the Story in Narratology?" vol. 18, no. 3 (Spring 1981), pp. 277-285. [analysis of Seymour Chatman's *Story and Discourse* and the MURGE project; 1000, 1006, 1008, 1043, 1045.]

1034. Ragland-Sullivan, Ellie, "Psychosis Adumbrated: Lacan and Sublimation of the Sexual Divide in Joyce's *Exiles*," vol. 29, no. 1 (Fall 1991), pp. 47-62. [Jacques Lacan's analysis of J's non-sinthomal psychosis developed in relation to *E*.]

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Giacomo Joyce

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Dubliners

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Moore's writings.]

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1180. Domenichelli, Mario, "Paradoxes: Joyce's Opus In-Interruptum," vol. 27, no. 1 (Fall 1989), pp. 111-119. [discourse changes from *P* to *FW*; fragmentation, discontinuity, exile.]

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1194. Hayman, David, "The Joycean Inset," vol. 23, no. 2 (Winter 1986), pp. 137-155. [study of narrative technique in *P*: Christmas dinner, sermon, and diary entries of first, third, and fifth chapters, respectively.]

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and Catholic doctrine.]

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1206. Magalaner, Marvin, "Reflections on *A Portrait of the Artist*," vol. 4, no. 4 (Summer 1967), pp. 343-346. [speculation on why *P* has been and remains popular.]

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1208. Manganiello, Dominic, "The Politics of the Unpolitical in Joyce's Fictions," vol. 29, no. 2 (Winter 1992), pp. 241-258. [J's "paradoxical political outlook" juxtaposed with artist's isolation and egotism; theories on liberalism and altruism.]

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1211. Moseley, Virginia, "*Stephen Hero*: 'The Last of the First,'" vol. 3, no. 4 (Summer 1966), pp. 276-287. [development of Biblical analogy that sees Stephen as both Christ and Satan.]

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1214. Newman, Francis X., "A Source for the Name 'Dedalus'?" vol. 4, no. 4 (Summer 1967), pp. 271-274. [Tom Greer's *A Modern Daedalus*.]

1215. Nugel, Bernfried, "James Joyce, Mastersinger: Echoes and Resonance of Richard Wagner's *Die Meistersinger von Nürnberg* in *A Portrait of the Artist as a Young Man*," vol. 38, nos. 1/2 (Fall 2000/Winter 2001), pp. 45-61. [structural and thematic influences of Wagner's opera on *P*.]

1216. O'Gorman, Kathleen, "The Performativity of Utterance in *A Portrait of the Artist as a Young Man*," vol. 30, no. 3 (Spring 1993), pp. 419-426. [confession and communion in *P*; confession as performative, rather than merely verbal, act.]

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1218. O'Mahony, Eoin, "Father Conmee and His Associates," vol. 4, no. 4 (Summer 1967), pp. 263-270. [history of Clongowes.]

1219. Perlis, Alan D., "Beyond Epiphany: Pater's Aesthetic Hero in the Works of Joyce," vol. 17, no. 3 (Spring 1980), pp. 272-279. [importance of

Walter Pater's works, especially *The Renaissance* and *Marius the Epicurean*, for *SH* and *P*.]

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1221. Pope, Deborah, "The Misprision of Vision: A Comparison of Stephen's Heaven and Hell in *A Portrait of the Artist as a Young Man*," vol. 17, no. 3 (Spring 1980), pp. 263-270. [relation of secular and religious in Stephen's images of heaven and hell.]

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1223. Ranald, Margaret Loftus, "Stephen Dedalus' Vocation and the Irony of Religious Ritual," vol. 2, no. 2 (Winter 1965), pp. 97-102. [Stephen's adherence to religion of ritual and belief.]

1224. Reddick, Bryan, "The Importance of Tone in the Structural Rhythm of Joyce's *Portrait*," vol. 6, no. 3 (Spring 1969), pp. 201-218. [J's presentation of Stephen: both sympathetic and ironic criticism.]

1225. Riquelme, John Paul, "Pretexts for Reading and for Writing: Title, Epigraph, and Journal in *A Portrait of the Artist as a Young Man*," vol. 18, no. 3 (Spring 1981), pp. 301-321. [narrative techniques such as digressions and "breaks" alter time and space.]

1226. Robinson, David W., "'What kind of a name is that?': Joyce's Critique of Names and Naming in *A Portrait*," vol. 27, no. 2 (Winter 1990), pp. 325-335. [lack of stable referents for names in *P*.]

1227. Robinson, K. E., "The Stream of Consciousness Technique and the Structure of Joyce's *Portrait*," vol. 9, no. 1 (Fall 1971), pp. 63-84. [two major structural units in *P*: direct interior monologue and narrated stream of consciousness.]

1228. Roche, Anthony, "'The Strange Light of Some New World': Stephen's Vision in *A Portrait*," vol. 25, no. 3 (Spring 1988), pp. 323-332. [Irish myth in *P* similar to that of W. B. Yeats and Lady Gregory.]

1229. Rossman, Charles, "Stephen Dedalus' Villanelle," vol. 12, no. 3 (Spring 1975), pp. 281-293. [analysis of villanelle; emphasis on Stephen's relationship to Emma Clery.]

1230. Scholes, Robert, "In Search of James Joyce," vol. 11, no. 1 (Fall 1973), pp. 5-16. [analysis of artistic "super self."]

1231. Scott, Bonnie Kime, "The Woman in the Black Straw Hat: A Transitional Priestess in *Stephen Hero*," vol. 16, no. 4 (Summer 1979), pp. 407-416. [*SH* 189-190: woman in hat as symbol of Stephen's rebellion.]

1232. Scotto, Robert M., "'Visions' and 'Epiphanies': Fictional Technique in Pater's *Marius* and Joyce's *Portrait*," vol. 11, no. 1 (Fall 1973), pp. 41-50. [close textual study; Walter Pater's influence on J.]

1233. Senn, Fritz, "The Challenge: *'ignotas animum'* (An Old-Fashioned Close Guessing at a Borrowed Structure)," vol. 16, nos. 1 /2 (Fall 1978/Winter 1979), pp. 123-134. [translation and meaning of *P*'s epigraph.]

1234. Sharpless, F. Parvin, "Irony in Joyce's *Portrait*: The Stasis of Pity," vol. 4, no. 4 (Summer 1967), pp. 320-330. [relationship of Stephen and reader's sympathy.]

1235. Staley, Harry Charles, "Joyce's Catechisms," vol. 6, no. 2 (Winter 196[9]), pp. 137-153. [prevalence and purpose of Catholic doctrine and catechism.]

1236. Steinberg, Erwin R., "The Bird-Girl in *A Portrait* as Synthesis: The Sacred Assimilated to the Profane," vol. 17, no. 2 (Winter 1980), pp. 149-163. [narrative techniques in chapters 2, 3, and 4; study of J's three different women: prostitute, bird-girl, mother; includes appendix.]

1237. Troy, Michele K., "Two Very Different Portraits: Anglo-American and German Reception of Joyce's *A Portrait of the Artist as a Young Man*," vol. 35, no. 1 (Fall 1997), pp. 37-58. [suggestion that different cultural expectations produce different versions of same work.]

1238. Unkeless, Elaine, "Bats and Sanguivorous Bugaboos," vol. 15, no. 2 (Winter 1978), pp. 128-133. [bat imagery used to represent Irish women as artists, prostitutes, vampires.]

1239. Valente, Joseph, "Thrilled by His Touch: Homosexual Panic and the Will to Artistry in *A Portrait of the Artist as a Young Man*," vol. 31, no. 3 (Spring 1994), pp. 167-188. [J's use of euphemisms when referring to homosexuality and his aversion to speaking of sexual acts by name.]

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1241. Wachtel, Albert, "Ripe for Peaching: Stephen Dedalus and the Chain of Command," vol. 14, no. 1 (Fall 1976), pp. 8-14. [decline of trust between Simon and Stephen.]

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1248. Brown, Carole, and Leo Knuth, "James Joyce's *Exiles*: The Ordeal of Richard Rowan," vol. 17, no. 1 (Fall 1979), pp. 7-20. ["consistently inconsistent" Richard and his uncertainty and doubt.]

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1258. Reynolds, Mary T., "Dante in Joyce's *Exiles*," vol. 18, no. 1 (Fall 1980), pp. 35-44. [focus on figure of Beatrice in *E*, *Divina Commedia*, and *Vita Nuova*.]

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1265. Bass, Richard K., "Additional Allusions in 'Eumaeus,'" vol. 10, no. 3 (Spring 1973), pp. 321-329. [list of allusions; 1528.]

1266. Bauerle, Ruth H., "Love—That Word Debated by All: A Speculation," vol. 36, no. 4 (Summer 1999), pp. 813-823. [similar instance in Dante used to trace occurrence of word "love" to centrality of episodes in *U*.]

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1285. Booker, M. Keith, "From the Sublime to the Ridiculous: Dante's Beatrice and Joyce's Bella Cohen," vol. 29, no. 2 (Winter 1992), pp. 357-368. [relation of Dante to "Circe": Virgil/Virag; Beatrice/Bella Cohen.]

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al Raschid, the *Thousand and One Nights,* Bloomusalem/Baghdad, the Uncreated Conscience of the Irish Race, and Joycean Self-Reflexivity," vol. 35, nos. 2/3 (Winter/Spring 1998), pp. 297-307. [examination of figure of Haroun al Raschid and comparison of representations of Baghdad and Dublin as "holy cities."]

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1302. Byrnes, Robert, "Bloom's Sexual Tropes: Stigmata of the 'Degenerate' Jew," vol. 27, no. 2 (Winter 1990), pp. 303-323. ["Circe"; degeneracy theory and anti-Semitism; 2221, 4118.]

1303. _____. "Weiningerian Sex Comedy: Jewish Sexual Types Behind Molly and Leopold Bloom," vol. 34, no. 3 (Spring 1997), pp. 267-281. [early twentieth-century Jewish and gender stereotypes and their relation to Molly and Leopold Bloom.]

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1306. _____, "'Contradicting': The Word for Joyce's 'Penelope,'" vol. 11, no. 1 (Fall 1973), pp. 17-26. [J's purposeful inclusion of contradictions in Molly's character.]

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1308. _____, "The Ups and Downs, Ins and Outs of Molly Bloom: Patterns of Words in 'Penelope,'" vol. 19, no. 2 (Winter 1982), pp. 127-139. [J strengthens Molly's words through their repetition, as a series of opposites; range of usage.]

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1314. Channell-Purdy, Marilyn, "'Circe' and Thomas Otway's *The Souldier's Fortune*," vol. 28, no. 3 (Spring 1991), pp. 651-655. [bawdy seventeenth-century play as source for "Circe."]

1315. Cheng, Vincent J., "Stephen Dedalus and the Black Panther Vampire," vol. 24, no. 2 (Winter 1987), pp. 161-176. [*U* 608; study of Stephen's connections between art/creation and beastly destruction; 1324, 1534, 4195.]

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1317. _____, "'Les Phéniciens et L'Odyssée': A Source for 'Lestrygonians,'" vol. 26, no. 2 (Winter 1989), pp. 259-269. [influence of Victor Bérard's chapter "Les Lestrygons" on hunger motif, with thematic connection to J's "Lestrygonians" and "Oxen"; includes plates from *U* notebook.]

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1320. Crosman, Robert, "'Who Was M'Intosh?'" vol. 6, no. 2 (Winter 196[9]), pp. 128-136. [symbolic representation of M'Intosh.]

1321. Crumb, Michael, "Sweets of Sin: Joyce's *Ulysses* and Swinburne's 'Dolores,'" vol. 28, no. 1 (Fall 1990), pp. 239-245. [problems and complexities of source identification in *U*.]

1322. Dahl, Liisa, "The Linguistic Presentation of the Interior Monologue in James Joyce's *Ulysses*," vol. 7, no. 2 (Winter 1970), pp. 114-119. [J's experiments in syntax and vocabulary in *U*.]

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1325. Davis, Roderick, "The Fourfold Moses in *Ulysses*," vol. 7, no. 2 (Winter 1970), pp. 120-131. [allusions to and interpretations of Moses.]

1326. Davison, Neil R., "'Still an idea behind it': Trieste, Jewishness, and Zionism in *Ulysses*," vol. 38, nos. 3/4 (Spring/Summer 2001), pp. 373-394. [examination of J's negotiations with nineteenth-century liberal humanism by offering closer look at Bloom's Zionism.]

1327. Day, Robert Adams, "How Stephen Wrote His Vampire Poem," vol. 17, no. 2 (Winter 1980), pp. 183-197. [*U* 48, 132; literary influences on vampire poem; 2096, 4048.]

1328. _____, "Joyce, Stoom, King Mark: 'Glorious Name of Irish Goose,'" vol. 12, no. 3 (Spring 1975), pp. 211-250. [*U* 50 sentence and its symbolic meanings; discourse and narrative techniques of "Proteus"; 4048.]

1329. Dettmar, Kevin J. H., "Selling *Ulysses*," vol. 30, no. 4/vol. 31, no. 1 (Summer/Fall 1993), pp. 795-812. [J's role as advertiser in publication of *U*.]

1330. Devlin, Kimberly, "The Romance Heroine Exposed: 'Nausicaa' and *The Lamplighter*," vol. 22, no. 4 (Summer 1985), pp. 383-396. [Gerty MacDowell and way her character is formed through her reading of popular literature and advertising.]

1331. Dick, Susan, "Tom Kernan and the Retrospective Arrangement," vol. 18, no. 2 (Winter 1981), pp. 147-159. [Bloom in relation to Tom Kernan of "Grace."]

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1333. Druff, James H. Jr., "History vs. the Word: The Metaphor of Childbirth in Stephen's Aesthetics," vol. 19, no. 3 (Spring 1982), pp. 303-314. [Stephen's frustration in attempts to escape history.]

1334. Duffy, Andrew Enda, "Parnellism and Rebellion: The Irish War of Independence and Revisions of the Heroic in *Ulysses*," vol. 28, no. 1 (Fall 1990), pp. 179-195. [analysis of J's reaction to Irish Rebellion through *U*.]

1335. Dunleavy, Gareth W., "Joyce's Muddyevil Modalities," vol. 25, no. 1 (Fall 1987), pp. 59-67. [Biblical, medieval allusions in *U*: "Cyclops," "Oxen of the Sun," "Circe."]

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1337. Eastman, Jacqueline F., "The Language of Flowers: A New Source for

'Lotus Eaters,'" vol. 26, no. 3 (Spring 1989), pp. 379-396. [floral dictionaries; *U*'s relation of love/sexuality/female to flowers; includes illustrations.]

1338. Eggers, Tilly, "Darling Milly Bloom," vol. 12, no. 4 (Summer 1975), pp. 386-395. [interpretation of Milly; Milly's sexuality.]

1339. Ernst, Morris L., "Reflections on the *Ulysses* Trial and Censorship," vol. 3, no. 1 (Fall 1965), pp. 3-11. [remembrances of lawyer who fought for publication of *U* in United States.]

1340. Erzgräber, Willi, "Art and Reality; An Interpretation of 'Scylla and Charybdis,'" vol. 24, no. 3 (Spring 1987), pp. 291-304. [visibility of artist and role within artist's own work.]

1341. Feeney, William J., "*Ulysses* and the Phoenix Park Murder," vol. 1, no. 4 (Summer 1964), pp. 56-58. [*U* 134, 626, and crimes in Phoenix Park.]

1342. Finneran, Richard J., "'That Word Known to All Men' in *Ulysses*: A Reconsideration," vol. 33, no. 4 (Summer 1996), pp. 569-582. [Walt Whitman's "Out of the Cradle Endlessly Rocking" as source for "Proteus."]

1343. Fitzpatrick, William P., "The Myth of Creation: Joyce, Jung, and *Ulysses*," vol. 11, no. 2 (Winter 1974), pp. 123-144. [creation/origin myths; connections with past.]

1344. Flood, Jeanne A., "Joyce and the Maamtrasna Murders," vol. 28, no. 4 (Summer 1991), pp. 879-888. ["interplay of law and language": examination of legal/political discourses, particularly in "Aeolus."]

1345. Fludernik, Monika, "*Ulysses* and Joyce's Change of Artistic Aims: External and Internal Evidence," vol. 23, no. 2 (Winter 1986), pp. 173-188. [changes in *U* schemata.]

1346. Ford, Charles, "Dante's Other Brush: *Ulysses* and the Irish Revolution," vol. 29, no. 4 (Summer 1992), pp. 751-761. [discussion of agrarian versus urban nationalism by using *U* as illustration; examination of factions of Irish politics through characters.]

1347. Ford, Jane, "Why is Milly in Mullingar?" vol. 14, no. 4 (Summer 1977), pp. 436-449. [incest and suicide themes in *U*; 2138, 2188.]

1348. Fox, Cheryl, "Absolutely: Redefining the Word Known to All Men," vol. 29, no. 4 (Summer 1992), pp. 799-804. [suggestion of reasons why "yes" and not "love" is "word known."]

1349. Fraser, Jennifer, "Intertextual Turnarounds: Joyce's Use of the Homeric 'Hymn to Hermes,'" vol. 36, no. 3 (Spring 1999), pp. 541-557. [influence of *The Homeric Hymns* in *U*.]

1350. Froula, Christine, "History's Nightmare, Fiction's Dream: Joyce and the Psychohistory of *Ulysses*," vol. 28, no. 4 (Summer 1991), pp. 857-872. [artist's "self-transubstantiation": male writing self projected onto female characters; J/Nora, Richard/Bertha, Stephen/Gypsy woman, Stephen and J/Molly.]

1351. Geckle, George L., "Stephen Dedalus as Lapwing: A Symbolic Center of *Ulysses*," vol. 6, no. 2 (Winter 196[9]), pp. 104-114. [*U* 208, 210; analysis of "lapwing."]

1352. Gillespie, Michael Patrick, "Sources and the Independent Artist," vol. 20, no. 3 (Spring 1983), pp. 325-336. [Richard Ellmann's *The Consciousness of Joyce* and analysis of J's reshaping of literary styles in *U*; 3194.]

1353. Glikin, Gloria, "Variations on a Method," vol. 2, no. 1 (Fall 1964), pp. 42-49. [Dorothy Richardson, J, and stream-of-consciousness.]

1354. Goldman, Arnold, "Stephen's Parleyvoo: *Ulysses*, pp. 672-674," vol. 8, no. 2 (Winter 1971), pp. 157-162. [fathers and sons, cuckoldry, and usurpation.]

1355. Gordon, John, "Haines and the Black Panther," vol. 27, no. 3 (Spring 1990), pp. 587-594. [*U* 14.1010-37; Haines's view of Stephen as black panther.]

1356. _____, "'Ithaca' as the Letter 'C,'" vol. 32, no. 1 (Fall 1994), pp. 45-59. [letter "c" as symbol for arches in "Ithaca."]

1357. _____, "Love in Bloom, by Stephen Dedalus," vol. 27, no. 2 (Winter 1990), pp. 241-255. [Stephen, his mother, and "word known to all men."]

1358. _____, "Notes in Response to Michael Seidel's *'Ulysses'* Black Panther Vampire,'" vol. 15, no. 3 (Spring 1978), pp. 229-235. [Stephen's three words represent three-stage reawakening duplicating three stages of epiphany: wholeness, harmony, and radiance; 1534, 4195.]

1359. _____, "Some Joyce Skies," vol. 33, no. 3 (Spring 1996), pp. 411-427. [path of sun and stars traced as they appear in text of *U*.]

1360. Gottfried, Roy, "A June Winter's Tale: Leopold, Leontes, and Shakespeare Once Again," vol. 20, no. 4 (Summer 1983), pp. 411-427. [*U* similar to Shakespeare's *Winter's Tale* in language, characters, situation.]

1361. _____, "Berlitz Schools Joyce," vol. 16, no. 3 (Spring 1979), pp. 223-238. [Berlitz's *First Book of English* inspired J in formal use of Old English in *U*.]

1362. _____, "Reading Figather: Tricks of the Eye in *Ulysses*," vol. 25, no. 4 (Summer 1988), pp. 465-474. [puns and implications of mis-seeing/mis-reading by characters in, and readers of, *U*.]

1363. Green, Jon D., "The Sounds of Silence in 'Sirens': Joyce's Verbal Music of the Mind," vol. 39, no. 3 (Spring 2002), pp. 489-508. [argument that some musical effects in text produced through "resonant silence of imagined sound."]

1364. Groden, Michael, "'Cyclops' in Progress 1919," vol. 12, nos. 1/2 (Fall 1974/Winter 1975), pp. 123-168. [inclusion of text of V.A.6 and V.A.8 manuscripts of "Cyclops."]

1365. _____, "Foostering Over Those Changes: The New *Ulysses*," vol. 22, no. 2 (Winter 1985), pp. 137-159. [analysis of Hans Walter Gabler's 1984 edition of *U* (*U*-G); includes stemma of *U*.]

1366. _____, "A Response to John Kidd's 'An Inquiry Into *Ulysses: The Corrected Text*,'" vol. 28, no. 1 (Fall 1990), pp. 81-110. [evaluation of Kidd's critique of Hans Walter Gabler's edition of *U* (*U*-G); 1335, 4147.]

1367. _____, "Toward a Corrected Text of *Ulysses*," vol. 13, no. 1 (Fall 1975), pp. 49-52. [list of phrases erroneously omitted from 1961 Modern Library edition of *U*.]

1368. Gryta, Caroline Nobile, "Who is Signor Maffei? And Has *Ruby: The Pride of the Ring* Really Been Located?" vol. 21, no. 4 (Summer 1984), pp. 321-328. [circus dime novels and *U*; 1486, 2141, 2272.]

1369. Hannay, John, "Coincidence and Fables of Identity in 'Eumaeus,'" vol. 21, no. 4 (Summer 1984), pp. 341-355. [linkage of true and false tales and hidden identities in "Eumaeus."]

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1373. Hart, Clive, "Gaps and Cracks in *Ulysses*," vol. 30, no. 3 (Spring 1993), pp. 427-437. [relationship of flow of J's written word and chronological flow of world he creates.]

1374. Hayman, David, "Stephen on the Rocks," vol. 15, no. 1 (Fall 1977), pp. 5-17. [questions about whether Stephen is urinating or masturbating in "Proteus."]

1375. _____, "Two Eyes at Two Levels: A Response to Herbert Schneidau on Joyce's 'Cyclops,'" vol. 16, nos. 1/2 (Fall 1978/Winter 1979), pp. 105-109, [narrative control and circumstances in *U*; 1509, 2220.]

1376. Heininger, Joseph C., "Stephen Dedalus in Paris: Tracing the Fall of Icarus in *Ulysses*," vol. 23, no. 4 (Summer 1986), pp. 435-446. [differences between Stephen at the end of *P* and Stephen at beginning of *U* because of his failures and frustrations in Paris.]

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1378. Henke, Suzette, "James Joyce and Philip James Bailey's *Festus*," vol. 9, no. 4 (Summer 1972), pp. 445-451. [close reading of Bailey's poem and how it influenced J's use of Faust; 4021.]

1379. Herman, David, "'Sirens' after Schönberg," vol. 31, no. 4 (Summer 1994), pp. 473-494. ["Sirens" episode and its relationship to Arnold Schönberg's experiments with polyphony and natonality.]

1380. Herman-Sekulic, Maja, "James Joyce's *Ulysses*: The Double Directions of 'Nostos,'" vol. 24, no. 4 (Summer 1987), pp. 423-435. [narrative/structural reading of book as whole.]

1381. Herr, Cheryl T., "Theosophy, Guilt, and 'That Word Known to All Men' in Joyce's *Ulysses*," vol. 13, no. 1 (Fall 1980), pp. 45-54. [*U* 49; linguistic and metaphysical problem of discovering "that word."]

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1383. Hogan, Patrick Colm, "Lapsarian Odysseus; Joyce, Milton, and the Structure of *Ulysses*," vol. 24, no. 1 (Fall 1986), pp. 55-72. [*U* narrative compared with *Odyssey* and *Paradise Lost*.]

1384. _____, "Molly Bloom's Lacanian Firtree: Law, Ambiguity, and the Limits of Paradise," vol. 29, no. 1 (Fall 1991), pp. 103-116. [examination of network of associations tied to Molly's word "firtree," including Biblical tradition and John Milton's *Paradise Lost*.]

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1386. _____, "Thou Lost One; All Songs on that Theme in 'Sirens,'" vol. 17, no. 1 (Fall 1979), pp. 41-48. [*fuga per canonem* and *U*'s triads of characters and narrative techniques.]

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1388. Jacobus, Lee A., "*Anguis in Urbe*: Snakes and Goddesses Among the 'Wandering Rocks,'" vol. 39, no. 3 (Spring 2002), pp. 477-488. [images of snakes in Irish politics, religion, and mythology; examination of these images in *U*.]

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1390. _____, "Grave Beauty: Newman in 'Oxen,'" vol. 28, no. 3 (Spring 1991), pp. 617-621. [J's admiration for Cardinal Newman; inclusion of *U* notesheet entries.]

1391. _____, "More on J. A. Dowie (& Son)," vol. 29, no. 3 (Spring 1992), pp. 607-613. [references to American preacher Dowie; 1592.]

1392. Jones, Ellen Carol, "Commodious Recirculation: Commodity and Dream in Joyce's *Ulysses*," vol. 30, no. 4/vol. 31, no. 1 (Summer/Fall 1993), pp. 739-756. [Bloom's fantasy produces reality of his own self-actualization.]

1393. Kain, Richard M., "The Significance of Stephen's Meeting Bloom: A Survey of Interpretations," vol. 10, no. 1 (Fall 1972), pp. 147-160. [outline of eight major readings of meetings between Stephen and Bloom.]

1394. Kendrick, Walter, "The Corruption of Gerty MacDowell," vol. 37, nos. 3/4 (Spring/Summer 2000), pp. 413-423. [independence of woman proves to be "obscenity" cited in legal prosecution of *Little Review*.]

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1398. _____, "Reflections on the Gabler Era," vol. 26, no. 1 (Fall 1988), pp. 11-20. [J's intended use of dashes, spaces, and so forth, and their reinsertion in Hans Walter Gabler's 1984 edition (*U-G*).]

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1400. _____, "*Ulysses* on Film," vol. 4, no. 4 (Summer 1967), pp. 351-353. [Joseph Strick film adaptation of *U*.]

1401. Kershner, R. B. Jr., "Joyce and Stephen Phillips' *Ulysses*," vol. 13, no. 2 (Winter 1976), pp. 194-201. [influence of Phillips's verse play of 1902 on *U*.]

1402. Kershner, R. Brandon, "*Ulysses* and the Orient," vol. 35, nos. 2/3 (Winter/Spring 1998), pp. 273-296. [establishment of lineage of literary Irish Orientalism and examination of Oriental references in *U*.]

1403. _____, "The World's Strongest Man: Joyce or Sandow?" vol. 30, no. 4/vol. 31, no. 1 (Summer/Fall 1993), pp. 667-693. [body-builder Eugen Sandow as cultural icon and triumph of marketing; also effect of his merchandising on Bloom; includes illustrations.]

1404. Kestner, Joseph A., "Before *Ulysses*: Victorian Iconography of the Odysseus Myth," vol. 28, no. 3 (Spring 1991), pp. 565-594. [Odysseus motifs in nineteenth-century paintings; includes illustrations; 4115, 4134.]

1405. _____, "*Ulysses/Tell*: Text and Nineteenth-Century Context," vol. 38, nos. 1/2 (Fall 2000/Winter 2001), pp. 85-123. [references and thematic influences of William Tell legend in two allusions in *U*.]

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1407. Kimball, Jean, "'Brainsick Words of Sophists': Socrates, Antisthenes, and Stephen Dedalus," vol. 16, no. 4 (Summer 1979), pp. 399-405. [library scene and Socratic dialogue in *U* 190.]

1408. _____, "Family Romance and Hero Myth; A Psychoanalytic Context for the Paternity Theme in *Ulysses*," vol. 20, no. 2 (Winter 1983), pp. 161-173. [fatherhood in "Scylla and Charybdis."]

1409. _____, "Freud, Leonardo, and Joyce: The Dimensions of a Childhood Memory," vol. 17, no. 2 (Winter 1980), pp. 165-182. [Freud's essay on Leonardo da Vinci's childhood in *P* and *U*.]

1410. _____, "The Hypostasis in *Ulysses*," vol. 10, no. 4 (Summer 1973), pp. 422-438. [role of artist in society; artist's divided nature reflects two different views of world; 2263.]

1411. _____, "Love and Death in *Ulysses*: 'Word known to all men,'" vol. 24, no. 2 (Winter 1987), pp. 143-160. ["Scylla and Charybdis" passage restoration by Hans Walter Gabler's 1984 edition (*U-G*).]

1412. _____, "Love in the Kidd Era: An Afterword," vol. 29, no. 2 (Winter 1992), pp. 369-377. [implications of "love passage" restored in Hans Walter Gabler's 1984 edition of *U* (*U-G*); 1297.]

1413. _____, "'Lui, c'est moi': The Brother Relationship in *Ulysses*," vol. 25, no. 2 (Winter 1988), pp. 227-235. [Stanislaus and J as paradigm for brother relationships in J's fiction.]

1414. Klein, Scott W., "Speech Lent by Males: Gender, Identity, and the Examples of Stephen's Shakespeare," vol. 30, no. 3 (Spring 1993), pp. 439-449. [examination of Stephen's lecture on Shakespeare and its treatment of masculine linguistic identity to provide theoretical model of J's views on male authorship, devoid of women's voices]

1415. Knowles, Sebastian D. G., "'O Lord I must stretch myself': Molly Bloom and *Frankenstein*," vol. 34, no. 3 (Spring 1997), pp. 303-314. [parallels between *U* and Mary Shelley's Gothic novel.]

1416. _____, "The Substructure of 'Sirens': Molly as *Nexus Omnia Ligans*," vol. 23, no. 4 (Summer 1986), pp. 447-463. [narrative technique in "Sirens"; fifteen women whom Bloom finds seductive during the day; 1765.]

1417. Knuth, Leo, "A Bathymetric Reading of Joyce's *Ulysses*, Chapter X," vol. 9, no. 4 (Summer 1972), pp. 405-422. [Greek, Biblical, and Irish symbols and their nonrelations in "Wandering Rocks'; includes diagrams.]

1418. _____, "Joyce's Verbal Acupuncture," vol. 10, no. 1 (Fall 1972), pp. 61-71. [study of textual ambiguities, wordplay, and riddles in *U* and *FW*.]

1419. Lammers, John H., "The Archetypal Molly Bloom, Joyce's Frail Wife of Bath," vol. 25, no. 4 (Summer 1988), pp. 487-502. [Molly and female archetypes, especially in Geoffrey Chaucer.]

1420. Lamos, Colleen, "Signature of the Invisible: Homosexual Secrecy and Knowledge in *Ulysses*," vol. 31, no. 3 (Spring 1994), pp. 337-355. [homosexual "tinges" in *U* not as indications of character's true orientation but as indication of struggle over meaning of sexuality itself, specifically in terms of "expressive silence and knowing ignorance."]

1421. Lanters, José, "Old Worlds, New Worlds, Alternative Worlds: *Ulysses*, *Metamorphoses* 13, and the Death of the Beloved Son," vol. 36, no. 3 (Spring 1999), pp. 525-540. [J's use of stories of Odysseus outside Homer's *Odyssey* to create mythic allusions in *U*.]

1422. Law, Jules David, "'Pity They Can't See Themselves': Assessing the 'Subject' of Pornography in 'Nausicaa,'" vol. 27, no. 2 (Winter 1990), pp. 219-239. [staging of female subjectivity and its subsequent relocation within masculine one.]

1423. Lawrence, Karen R., "'Aeolus': Interruption and Inventory," vol. 17, no. 4 (Summer 1980), pp. 389-405. [headlines in "Aeolus" shatter notions of stable narrative voice.]

1424. Leckie, Barbara, "Reading Bodies, Reading Nerves: 'Nausicaa' and the Discourse of Censorship," vol. 34, nos. 1/2 (Fall 1996/Winter 1997), pp. 65-85. [roles of nineteenth-century "sensation novel" in early debates over female readers and somatic symptomotology of reading.]

1425. Lees, Heath, "The Introduction to 'Sirens' and the *Fuga per Canonem*," vol. 22, no. 1 (Fall 1984), pp. 39-54. [correspondence between introduction of "Sirens" and fugue; includes diagrams and tables.]

1426. Levin, Lawrence L., "The Sirens Episode as Music; Joyce's Experiment in Prose Polyphony," vol. 3, no. 1 (Fall 1965), pp. 12-24. [study of "Sirens" as "tour de force of musical expression in literary form."]

1427. Levine, Jennifer, "James Joyce, Tattoo Artist: Tracing the Outlines of Homosocial Desire," vol. 31, no. 3 (Spring 1994), pp. 277-299. [suggestion that homosexuality is significant subtext for "Eumaeus," specifically regarding concept of homosocial desire described by Eve Kosofsky Sedgwick in *Between Men*.]

1428. Levitt, Morton P., "A Hero for Our Time: Leopold Bloom and the Myth of *Ulysses*," vol. 10, no. 1 (Fall 1972), pp. 132-146. [study of Bloom as hero; role as part of Homeric myth.]

1429. _____, "The Radical Consistency of Point of View in *Ulysses*: A Traditional Reading," vol. 26, no. 1 (Fall 1988), pp. 67-88. [narration and

how to read narration in *U*; attempt to study J's own context and rejection of theoretical/narratological approaches; 4179.]

1430. _____, "Shalt Be Accurst? The Martyr in James Joyce," vol. 5, no. 4 (Summer 1968), pp. 285-296. [betrayal in J's works.]

1431. Lewicki, Zbigniew, and Daniel C. Gerould, "*Ulysses* in Gdansk," vol. 9, no. 1 (Fall 1971), pp. 99-116. [dramatic adaptation of *U* performed in Poland; includes synopsis of play and Polish reaction.]

1432. Link, Viktor, "*Ulysses* and the 'Eighth and Ninth Book of Moses,'" vol. 7, no. 3 (Spring 1970), pp. 199-203. [*U* 187 and *Handwörterbuch des Deutschen Aberglaubens* (1934-1936).]

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1434. Litz, A. Walton, "Pound and Eliot in *Ulysses:* The Critical Tradition," vol. 10, no. 1 (Fall 1972), pp. 5-18. [impact of *U*, as work-in-progress, on Ezra Pound and T. S. Eliot.]

1435. Livorni, Ernesto, "'Ineluctable modality of the visible': Diaphane in the 'Proteus' Episode," vol. 36, no. 2 (Winter 1999), pp. 127-169. ["diaphane" as a syntagmatic link between Aristotle, Thomas Aquinas, Dante, and Stephen.]

1436. Lobner, Corinna del Greco, "The Metamorphosis of Brunetto's Basilisk in 'Scylla and Charybdis,'" vol. 15, no. 2 (Winter 1978), pp. 134-137. [Brunetto Latini, Dante, and basilisk.]

1437. Loux, Ann Kimble, "'Am I father/If I were?': A Trinitarian Analysis of the Growth of Stephen Dedalus in *Ulysses*," vol. 22, no. 3 (Spring 1985), pp. 281-296. [various trinities in *U* and their meaning for J.]

1438. Lowe-Evans, Mary, "Joyce's Bed-Time Stories," vol. 30, no. 4/vol. 31, no. 1 (Summer/Fall 1993), pp. 813-823. [advertised bed in early twentieth-century as symbol of sexual identity, desire, and relief from stress in *U*.]

1439. Lyman, Stephany, "Revision and Intention in Joyce's 'Penelope,'" vol. 20, no. 2 (Winter 1983), pp. 193-200. [changes in manuscripts reflect J's intention to create positive final impression of Molly in her monologue.]

1440. Manganaro, Marc, "Reading 'Culture' in Joyce's *Ulysses*," vol. 35, no. 4/vol. 36, no. 1 (Summer/Fall 1998), pp. 765-781. [exploration of term "culture" in context of its use in and influence on Joycean theory and practice.]

1441. Marcus, Phillip L., "Notes on Irish Elements in 'Scylla and Charybdis,'" vol. 10, no. 3 (Spring 1973), pp. 312-320. [supplement to Weldon Thornton's *Allusions in "Ulysses"*; 1513.]

1442. _____, "Three Irish Allusions in *Ulysses*," vol. 6, no. 4 (Summer 1969), pp. 299-305. [Donald MacConsidine—*U* 306, 312; Cú Chulainn—*U* 296-297, 291; "Dark hidden Father"—*U* 499, 510.]

1443. McBride, Margaret, "At Four She Said," vol. 17, no. 1 (Fall 1979), pp. 21-39. [*U* 260: insights into Molly's tryst with Boylan offered in "Calypso"; 1074, 1385, 1399, 1444, 2471, 2472.]

1444. _____, "At Four She Said: II," vol. 18, no. 4 (Summer 1981), pp. 417-431. [Bloom dreads clocks and number four, yet is obsessed while trying to suppress; 1399, 1443, 2371, 2472.]

1445. McCarroll, David L., "Stephen's Dream—and Bloom's," vol. 6, no. 2 (Winter 196[9]), pp. 174-176. [dreams both Stephen and Bloom have before 16 June 1904.]

1446. McCarthy, Patrick A., "Allusions in *Ulysses*: Random Addenda and Corrigenda for Thornton," vol. 13, no. 1 (Fall 1975), pp. 53-59. [list of additional entries for revised edition of Weldon Thornton's *Allusions in "Ulysses"*; 1441, 1513, 1473, 1474, 1475, 4234.]

1447. _____, "Further Notes on the Mass in *Ulysses*," vol. 7, no. 2 (Winter 1970), pp. 132-137. [parodies and reversals of Mass in *U*; 1304.]

1448. McCleery, Alistair, "A Curious History: United Kingdom Government Reaction to *Ulysses*," vol. 32, nos. 3/4 (Spring/Summer 1995), pp. 631-640. [survey of recently released government documents pertaining to official reactions to *U* in Home Office of United Kingdom.]

1449. McCormick, Kathleen, "'Just a Flash like That': The Pleasure of 'Cruising' the Interpolations in "Wandering Rocks,'" vol. 24, no. 3 (Spring 1987), pp. 275-290. ["juxtaposition and readership" in "Wandering Rocks"; includes appendix of interpolations.]

1450. McGee, Patrick, "Joyce's Nausea: Style and Representation in 'Nausicaa,'" vol. 24, no. 3 (Spring 1987), pp. 305-318. [two different narrative styles in "Nausicaa"; interpretation of Gerty based on her narrative technique and "bad" writing style she emulates.]

1451. McMillan, Dougald, "Influences of Gerhardt Hauptmann in Joyce's *Ulysses*," vol. 4, no. 2 (Winter 1967), pp. 107-119. [comparison of Hauptmann's characters and techniques to J's.]

1452. McNelly, Willis E., "Liturgical Deviations in *Ulysses*," vol. 2, no. 4 (Summer 1965), pp. 291-298. [use and misuse of Catholic ritual, both

common and obscure.]

1453. Mecsnóber, Tekla, "James Joyce, Arthur Griffith, Trieste, and the Hungarian National Character," vol. 38, nos. 3/4 (Spring/Summer 2001), pp. 341-359. [Hungarian elements in *U* used by J from Griffith's pamphlet, *The Resurrection of Hungary: A Parallel for Ireland*, and descriptions of his visits to Trieste.]

1454. Mercier, Vivian, "Justice for Édouard Dujardin," vol. 4, no. 3 (Spring 1967), pp. 209-213. [readings of and translations from Dujardin's *Les Lauriers sont coupés*.]

1455. Merritt, Robert, "Faith and Betrayal: The Potato in *Ulysses*," vol. 28, no. 1 (Fall 1990), pp. 269-276. [potato as indicator of political and individual betrayal in *U*.]

1456. Michels, James, "'Scylla and Charybdis': Revenge in James Joyce's *Ulysses*," vol. 20, no. 2 (Winter 1983), pp. 175-192. [artistic opposition between Aristotle's actualization and Plato's mysticism.]

1457. Mikics, David, "History and the Rhetoric of the Artist in 'Aeolus,'" vol. 27, no. 3 (Spring 1990), pp. 533-558. [balance of aesthetics against politics and history.]

1458. Miller, Nicholas A., "Beyond Recognition: Reading the Unconscious in the 'Ithaca' Episode of *Ulysses*," vol. 30, no. 2 (Winter 1993), pp. 209-218. [use of mutual urination of Bloom and Stephen as starting point in examining role and function of textual excess in "Ithaca" and repression of its language.]

1459. Mines, Ray, and Reed Way Dasenbrock, "'Nought nowhere was never reached': Mathematics in *Ulysses*," vol. 35, no. 1 (Fall 1997), pp. 25-36. [identification of seven specific instances in *U* suggests higher degree of knowledge in mathematics is needed fully to comprehend certain themes intended by J, as indicated in letter to Harriet Shaw Weaver.]

1460. Mitchell, J. Lawrence, "Joyce and Boxing: Famous Fighters in *Ulysses*," vol. 31, no. 2 (Winter 1994), pp. 21-30. [role of boxing in *U* and discussion of boxers John C. Heenan and Tom Sayers.]

1461. Mook, Lorne, "Distance from Etiological Sites in the 'Calypso' Episode of *Ulysses*," vol. 39, no. 4 (Summer 1992), pp. 735-773. [Bloom and readers of *U* experience a distance from etiological sites, which tends to create alienation between characters and between reader and text.]

1462. Morse, J. Mitchell, "The Unobtrusive Rhetoric of *Ulysses*," vol. 13, no. 2 (Winter 1976), pp. 202-207. [Lenehan and his questionable abilities in rhetoric; also discussion of past and present and interpretations of which is worse.]

1463. Moshenberg, Daniel, "The Capital Couple: Speculating on *Ulysses*," vol. 25, no. 3 (Spring 1988), pp. 333-347. [currency/financial imagery in *U*.]

1464. _____, "What shouts in the street: 1904, 1922, 1990," vol. 28, no. 4 (Summer 1991), pp. 809-818. ["practical politics" of Dublin at time of writing of *U*; includes economic conditions of working class, unemployment.]

1465. Mottolese, William C., "'Wandering Rocks' as Ethnography? Or Ethnography on the Rocks," vol. 39, no. 2 (Winter 2002), pp. 251-274. [ethnographic practices of early twentieth century as source of inspiration for J's narrative technique in "Wandering Rocks."]

1466. Newman, Robert D., "'Eumaeus' as Sacrificial Narrative," vol. 30, no. 3 (Spring 1993), pp. 451-458. [role of "Eumaeus" episode's placement in *U* in terms of position and style.]

1467. _____, "Narrative Transgression and Restoration: Hermetic Messengers in *Ulysses*," vol. 29, no. 2 (Winter 1992), pp. 315-337. [discussion of messenger figures who reverse, rearrange, transform narrative in *U*.]

1468. Niemeyer, Carl, "A *Ulysses* Calendar," vol. 13, no. 2 (Winter 1976), pp. 163-193. [calendar of important dates in *U*; includes photos of VI.C.7 copybook; 1494, 2143.]

1469. Norris, Margot, "Modernism, Myth, and Desire in 'Nausicaa,'" vol. 26, no. 1 (Fall 1988), pp. 37-50. [mythical method and its subversion in figure of Gerty MacDowell.]

1470. Ochoa, Peggy, "Joyce's 'Nausicaa': The Paradox of Advertising Narcissism," vol. 30, no. 4/vol. 31, no. 1 (Summer/Fall 1993), pp. 783-793. [narcissism and voyeurism stimulated by advertising help to create Gerty MacDowell's self-image and relationship to Irish society.]

1471. O'Connell, Daniel, "Bloom and the Royal Astronomer," vol. 5, no. 4 (Summer 1969), pp. 299-302. [Bloom's interest in astronomer Sir Robert Ball.]

1472. Ofri-Scheps, Dorith, "Intervenor's Questions on 'Quasisensations of Concealed Identities' (*U* 17.782)," vol. 26, no. 4 (Summer 1989), pp. 561-572. [exploration of Jewish identity in *U* and J's attempts at presenting Jewishness; 4139.]

1473. O Hehir, Brendan, "An Unnoticed Textual Crux in *Ulysses*," vol. 5, no. 4 (Summer 1968), pp. 297-298. [*U* 492, Modern Library Edition.]

1474. O'Shea, Michael J., "Catholic Liturgy in Joyce's *Ulysses*," vol. 21, no. 2 (Winter 1984), pp. 123-135. [Eucharist motif as structure of *U*; presents non-Eucharist ritual, liturgy.]

1475. Osteen, Mark, "The Intertextual Economy in 'Scylla and Charybdis,'" vol. 28, no. 1 (Fall 1990), pp. 197-208. [financial and literary debt in Stephen's theory.]

1476. _____, "Seeking Renewal: Bloom, Advertising, and the Domestic Economy," vol. 30, no. 4/vol. 31, no. 1 (Summer/Fall 1993), pp. 717-738. [relationship of advertising, products to Bloom, Boylan, and consumers; includes illustrations.]

1477. Parish, Charles, "Agenbite of Agendath Netaim," vol. 6, no. 3 (Spring 1969), pp. 237-241. [*U* 60; businesses located at 34 Bleibtreustrasse; commentary on ad sheet Bloom reads; 1274.]

1478. Parkes, Adam, "'Literature and instruments for abortion': 'Nausicaa' and the *Little Review* Trial," vol. 34, no. 3 (Spring 1997), pp. 283-301. [gender stereotyping and its legal and textual embodiments.]

1479. Peterson, Richard F., "Did Joyce Write *Hamlet*?" vol. 27, no. 2 (Winter 1990), pp. 365-372. [Stephen needs to reinvent Shakespeare's life to fit own personal artistic struggle.]

1480. Platt, Len, "Corresponding with the Greeks: An Overview of *Ulysses* as an Irish Epic," vol. 36, no. 3 (Spring 1999), pp. 507-523. [implications of Greek schemas in *U* and their relationship to similar traits present in Irish epic.]

1481. _____, "Pisgah Sights: The National Press and the Catholic Middle Class in 'Aeolus,'" vol. 35, no. 4 (Summer 1998)/vol. 36, no. 1 (Fall 1998), pp. 735-746. [collection of newspaper men in "Aeolus" are products of middle-class Irish society and serve as microcosm of their social order.]

1482. Platt, L. H., "The Buckeen and the Dogsbody; Aspects of History and Culture in 'Telemachus,'" vol. 27, no. 1 (Fall 1989), pp. 77-86. [historical and cultural context for conflict between Buck Mulligan and Stephen.]

1483. _____, "Joyce and the Anglo-Irish Revival: The Triestine Lectures," vol. 29, no. 2 (Winter 1992), pp. 259-266. [analysis of J's interpretation of Irish culture; opinions on Literary Revival; Anglo-Irish culture versus nationalist culture.]

1484. _____, "The Voice of Esau: Culture and Nationalism in 'Scylla and Charybdis,'" vol. 29, no. 4 (Summer 1992), pp. 737-750. [J's/Stephen's attitude toward Anglo-Irish aspect of Irish revivalism.]

1485. Pollock, Harry J., "*Ulysses* in Nighttown Comes to Toronto," vol. 3, no. 4 (Summer 1966), pp. 288-289. [Canadian production of play.]

1486. Power, Mary, "The Discovery of Ruby," vol. 18, no. 2 (Winter 1981), pp. 115-121. [source of novel Molly reads, *Ruby, A Novel. Founded on the Life*

of a Circus Girl by Amye Reade; includes illustrations; 1105, 1368, 2141.]

1487. Pringle, Mary Beth, "Funfersum: Dialogue as Metafictional Technique in the 'Cyclops' Episode of *Ulysses*," vol. 18, no. 4 (Summer 1981), pp. 397-416. [dialogue and blurrings of narrative modes in "Cyclops"; includes diagrams and appendix; 2220.]

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1489. Quick, Jonathan R., "The Homeric *Ulysses* and A. E. W. Mason's *Miranda of the Balcony*," vol. 23, no. 1 (Fall 1985), pp. 31-43. [comparison of popular novelist Mason and his literary techniques, situations to those employed in *U*.]

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1497. Richards, Thomas Karr, "Provisional Fixity in James Joyce's 'Proteus,'" vol. 20, no. 4 (Summer 1983), pp. 385-398. [complexity of J's characterization as illustrated in "Proteus."]

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1501. Russell, Stanley C., "A Baedeker to Bloom," vol. 3, no. 4 (Summer 1966), pp. 226-235. [Bloom's various traits combine to make both "complete man" and "pleasure of perfect equanimity."]

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1506. Sawyer, Thomas, "Stephen Dedalus' Word," vol. 20, no. 2 (Winter 1983), pp. 201-208. [triads of words to explain characters; focus on Stephen's "syllogism."]

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1509. Schneidau, Herbert, "One Eye and Two Levels; On Joyce's 'Cyclops,'" vol. 16, nos. 1/2 (Fall 1978/ Winter 1979), pp. 95-103. [questions about circumstances of narrator's story in "Cyclops"; 1375.]

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1511. Schork, R. J., "Kennst Du das Haus Citrons, Bloom?" vol. 17, no. 4 (Summer 1980), pp. 407-418. [Alexander Keyes's phone number and way Bloom remembers it by associations; *U* 122, 127.]

1512. Schrand, Thomas G., "Authority and Catechesis: Narrative and Knowledge in *Ulysses*," vol. 28, no. 1 (Fall 1990), pp. 209-220. [various narrative structures in *U*.]

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1533. Segall, Jeffrey, "Between Marxism and Modernism, or How to Be a Revolutionist and Still Love *Ulysses*," vol. 25, no. 4 (Summer 1988), pp. 421-444. [Marxist and Trotskyist American intellectuals and their acceptance/promotion of J; 4029.]

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1536. _____, "Book of Many Turns," vol. 10, no. 1 (Fall 1972), pp. 29-46. [structural reading of *U*: premise that J never repeats but alters material he presents; 2384.]

1537. _____, "History as Text in Reverse," vol. 28, no. 4 (Summer 1991), pp. 765-775. [contemporary views on history and how history is presented and interpreted.]

1538. _____, "In Classical Idiom: Anthologia Intertextualis," vol. 25, no. 1 (Fall 1987), pp. 31-48. [classical Greek and Roman in *U* and *FW*.]

1539. _____, "Kyklonomastics," vol. 36, no. 3 (Spring 1999), pp. 485-506. [J's "Cyclops" used to offer new readings on how Homer intended his episode to be read.]

1540. _____, "Metastasis," vol. 12, no. 4 (Summer 1975), pp. 380-385. [*U*'s shifts of perspective credited to Cardinal Newman; exploration of Chrysostomos (*U* 3.28).]

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1543. _____, "The Way of the Cross in *Ulysses*," vol. 20, no. 3 (Spring 1983), pp. 275-291. [stations of cross and events in Bloomsday from "Calypso" to "Ithaca."]

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1546. Shloss, Carol, "Choice Newseryreels: James Joyce and the *Irish Times*," vol. 15, no. 4 (Summer 1978), pp. 325-338. [J's attitude toward Irish press as corrupt; way Dublin lived fictions that press created.]

1547. Sicker, Philip, "'Alone in the Hiding Twilight': Bloom's Cinematic Gaze in 'Nausicaa,'" vol. 36, no. 4 (Summer 1999), pp. 825-851. [Bloom's male gaze in terms of cinematic vision and early forms of pornographic film.]

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1554. Solomon, Albert J., "A Moore in *Ulysses*," vol. 10, no. 2 (Winter 1973), pp. 215-227. [George Moore in "Scylla and Charybdis" and "Oxen of the Sun."]

1555. _____, "Another Broken Mirror," vol. 5, no. 3 (Spring 1968), pp. 206-210. [Thomas Aquinas's *Summa Theologica* and *U* 6.]

1556. _____, "Charles Lever: A Source for Joyce," vol. 29, no. 4 (Summer 1992), pp. 791-798. [Lever's *Charles O'Malley* and book's similarities to *U*; inclusion of appendix of Lever's adaptation of airs and bibliography of Lever's works.]

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1558. Staley, Harry C., "The Spheretual Exercises of Dedalus and Bloom," vol. 10, no. 2 (Winter 1973), pp. 209-214. [Stephen's and Bloom's responses to imperfection of man.]

1559. Staples, Hugh B., "'Composition of Place': The Setting of 'Cyclops,'" vol. 13, no. 4 (Summer 1976), pp. 393-399. [J's exploitation of historical and political overtones of "ordinary" Dublin place names.]

1560. Steinberg, Erwin R., "'Persecuted . . . sold . . . in Morocco like slaves,'" vol. 29, no. 3 (Spring 1992), pp. 615-622. [reports of 1903 mistreatment of Jews in Morocco from various newspapers and their echoes in *U*.]

1561. _____, "The Proteus Episode: Signature of Stephen Dedalus," vol. 5, no. 3 (Spring 1968), pp. 187-198. [presentation of Stephen in "Proteus" and how consistently in terms of that presentation Stephen will be seen throughout *U*.]

1562. _____, "Reading Leopold Bloom/1904 in 1989," vol. 26, no. 3 (Spring 1989), pp. 397-416. [by what standards should one judge happenings in *U*—those of 1904, post-World War I or the 1980s; discussion of whether Bloom is Jewish.]

1563. _____, "'. . . the steady monologue of the interiors; the pardonable confusion . . .,'" vol. 6, no. 3 (Spring 1969), pp. 185-200. [J's and others' definition/use of stream of consciousness.]

1564. _____, "Telemachus, Stephen, and the Paradigm of the Initiation Rite," vol. 19, no. 3 (Spring 1982), pp. 289-301. [five phases of initiation rites and Stephen's and Telemachus's progress through them.]

1565. Steppe, Wolfhard, "Reply to Paola Pugliatti's 'Who's Afraid of the 1984 *Ulysses*?'" vol. 27, no. 1 (Fall 1989), pp. 55-68. [commentary on Pugliatti's article on *U-G*; 1488, 4176.]

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1568. Tall, Emily, "Eisenstein on Joyce: Sergei Eisenstein's Lecture on James Joyce at the State Institute of Cinematography, November 1, 1934," vol. 24, no. 2 (Winter 1987), pp. 133-142. [Eisenstein's support of *U* for both its literary and cinematographic qualities; includes text of lecture.]

1569. Temple-Thurston, Barbara, "The Reader as Absentminded Beggar; Recovering South Africa in *Ulysses*," vol. 28, no. 1 (Fall 1990), pp. 247-256. [South African allusions in *U* and emphasis on Boer War.]

1570. Theoharis, Theoharis Constantine, "Making Much of Nothing," vol. 33, no. 4 (Summer 1996), pp. 583-591. [aspects of fatherhood, sonship, marriage, and sexual relationships in *U* examined, using mock-epic tradition.]

1571. Thomas, Brook, "The Artistic Touch of the Hidden Hand," vol. 15, no. 1 (Fall 1977), pp. 36-42. [two "tales" in *U*: naturalistic tale and the "tale of telling"; reader as detective.]

1572. _____, "The Counterfeit Style of 'Eumaeus,'" vol. 14, no. 1 (Fall 1976),

pp. 15-24. [J planned "Eumaeus" to be "unliterary"; issues of writers and inability to express themselves.]

1573. Thornton, Weldon, "An Allusion List for James Joyce's *Ulysses* (Part 1—'Telemachus')," vol. 1, no. 1 (Fall 1963), pp. 17-25. [1446, 1513, 1514.]

1574. _____, "An Allusion List for James Joyce's *Ulysses* (Part 2–'Nestor')," vol. 1, no. 2 (Winter 1964), pp. 2-9. [1515.]

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1576. _____, "An Allusion List for James Joyce's *Ulysses* (Part 4—'Calypso')," vol. 1, no. 4 (Summer 1964), pp. 7-13. [1517.]

1577. Tolomeo, Diane, "The Final Octagon of *Ulysses*," vol. 10, no. 4 (Summer 1973), pp. 439-454. [J's rationale for eight sentences of "Penelope"; includes chart.]

1578. Tomkinson, Neil, "Bloom's Job," vol. 2, no. 2 (Winter 1965), pp. 103-107. [Bloom's errors in handling Keyes ad in "Aeolus"; 2129, 4187.]

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1580. Tratner, Michael, "Sex and Credit: Consumer Capitalism in *Ulysses*," vol. 30, no. 4/vol. 31, no. 1 (Summer/Fall 1993), pp. 695-716. ["normalization of debt" in *U* as indicator of modern trends of excess in credit and income redistribution.]

1581. Trench, C. E. F., "Dermot Chenevix Trench and Haines of *Ulysses*," vol. 13, no. 1 (Fall 1975), pp. 39-48. [Trench as source for Haines in *U*.]

1582. Troy, Mark, "On his head is perched an Egyptian pshent. Two quills project over his ears. (*U* 511)," vol. 24, no. 2 (Winter 1987), pp. 193-200. [J's use of ancient Egyptian imagery to amplify artistic concerns; 2196.]

1583. Turner, John Noel, "A Commentary on the Closing of 'Oxen of the Sun,'" vol. 35, no. 1 (Fall 1997), pp. 83-111. [line-by-line commentary/translation of *U* 14.1440-1591.]

1584. Tymoczko, Maria, "Sovereignty Structures in *Ulysses*," vol. 25, no. 4 (Summer 1988), pp. 445-464. [parallels between Molly Bloom and female sovereignty figures in Irish literature and implications for narrative, traditional literature, and politics.]

1585. _____, "Symbolic Structures in *Ulysses* from Early Irish Literature," vol. 21, no. 3 (Spring 1984), pp. 215-230. [using *Book of Invasions*, explanation

of how J's primary symbol system is Irish and not one of the cosmopolitan West.]

1586. Valente, Joseph, "Beyond Truth and Freedom: The New Faith of Joyce and Nietzsche," vol. 25, no. 1 (Fall 1987), pp. 87-103. [Friedrich Nietzsche, the mature J, and *U*.]

1587. _____, "A Child Is Being Eaten: Mourning, Transvestism, and the Incorporation of the Daughter in *Ulysses*," vol. 34, nos. 1/2 (Fall 1996/Winter 1997), pp. 21-64. [Bloom's transvestitism and masochism in "Circe" as outcropping of his troubled relationship with Molly.]

1588. Vanderham, Paul, "Ezra Pound's Censorship of *Ulysses*," vol. 32, nos. 3/4 (Spring/Summer 1995), pp. 583-595. [discussion of more personal reasons for Pound's decisions to censor J's work, other than fear of legal suppression and loss of financial backing.]

1589. Van Voorhis, John W., and Francis C. Bloodgood, "*Ulysses*: Another Pirated Edition?" vol. 9, no. 4 (Summer 1972), pp. 436-444. [ad for collector's edition of *U*.]

1590. Vitoux, Pierre, "Aristotle, Berkeley, and Newman in 'Proteus' and *Finnegans Wake*," vol. 18, no. 2 (Winter 1981), pp. 161-175. [*U* 48, *FW* 611-612, and George Berkeley's theories of distance and its perception.]

1591. Voelker, Joseph C., "'Nature it is': The Influence of Giordano Bruno on James Joyce's Molly Bloom," vol. 14, no. 1 (Fall 1976), pp. 39-48. [women in J's writing are versions of Bruno's "Nature."]

1592. Voelker, Joseph C., and Thomas Arner, "Bloomian Pantomime: J. A. Dowie and the 'Messianic Scene,'" vol. 27, no. 2 (Winter 1990), pp. 283-291. [messianic scene in "Circe" (the New Bloomusalem) and correlation to faith-healer Dowie's career; poem on Dowie; 1391.]

1593. Vogel, Jane, "The Consubstantial Family of Stephen Dedalus," vol. 2, no. 2 (Winter 1965), pp. 109-132. [family in *U*; influence of *Hamlet*.]

1594. Walcott, William, "Notes by a Jungian Analyst on the Dreams of *Ulysses*," vol. 9, no. 1 (Fall 1971), pp. 37-48. [Carl Jung's theory of synchronicity and dreams in *U*; 1445.]

1595. Wales, Kathleen, "The 'Oxen of the Sun' in *Ulysses*: Joyce and Anglo-Saxon," vol. 26, no. 3 (Spring 1989), pp. 319-332. [J's narrative techniques in Anglo-Saxon section of "Oxen."]

1596. Walkley, R. Barrie, "The Bloom of Motherhood: Couvade as a Structural Device in *Ulysses*," vol. 18, no. 1 (Fall 1980), pp. 55-67. [Bloom behaves as if pregnant in *U*; at end resumes paternal role; 4039.]

1597. Wall, Richard, "Bloom's Bookmarks," vol. 13, no. 2 (Winter 1976), pp. 208-213. ["Ithaca" and explication of three books Bloom leaves markers in.]

1598. Walsh, Ruth M., "In the Name of the Father and of the Son . . . Joyce's Use of the Mass in *Ulysses*," vol. 6, no. 4 (Summer 1969), pp. 321-347. [allusion and imagery throughout *U*, especially "Telemachus."]

1599. Warner, John M., "Myth and History in Joyce's 'Nausicaa' Episode," vol. 24, no. 1 (Fall 1986), pp. 19-31. [myth and mythmaker in terms of traditional meanings, modernism.]

1600. Warner, William B., "The Play of Fictions and Succession of Styles in *Ulysses*," vol. 15, no. 1 (Fall 1977), pp. 18-35. [Bloom's life as series of fictions; reflection on his development through fiction "styles" of *U*.]

1601. Watt, Stephen, "Brief Exposures: Commodification, Exchange Value, and the Figure of Woman in 'Eumaeus,'" vol. 30, no. 4/vol. 31, no. 1 (Summer/Fall 1993), pp. 757-782. [uses of images of female body in *U* to better comprehend J's understanding of exchange values and women as commodities; includes period postcards.]

1602. Weir, David, "What Did He Know, and When Did He Know It: *The Little Review*, Joyce, and *Ulysses*," vol. 37, nos. 3/4 (Spring/Summer 2000), pp. 389-412. [*Little Review* trial allowed J additional time to alter text of *U* by use of accretions and alterations in form.]

1603. _____, "Sophomore Plum(p)s for Old Man Moses," vol. 28, no. 3 (Spring 1991), pp. 657-661. [reasons why Stephen's parable is purposefully vulgar; 2137, 4168.]

1604. White, Patrick, "The Key to *Ulysses*," vol. 9, no. 1 (Fall 1971), pp. 10-25. [symbolic value of key in *U*; 4163.]

1605. Whittaker, Stephen, and Francis X. Jordan, "The Three Whistles and the Aesthetic of Mediation: Modern Physics and Platonic Metaphysics in Joyce's *Ulysses*," vol. 33, no. 1 (Fall 1995), pp. 27-47. [structure of *U* is series of acts of mediation in which characters and readers explore limits and constructions of reality.]

1606. Wicke, Jennifer, "Modernity Must Advertise: Aura, Desire, and Decolonization in Joyce," vol. 30, no. 4/vol. 31, no. 1 (Summer/Fall 1993), pp. 593-613. [advertising as source of symbology for modern tradition in J's fiction.]

1607. _____, "'Who's She When She's at Home?': Molly Bloom and the Work of Consumption," vol. 28, no. 4 (Summer 1991), pp. 749-763. [premise that semiotic and cultural forms are "consumed' and that consumption is "mode of work."]

1608. Wilcox, Joan, "Joyce, Euclid, and 'Ithaca,'" vol. 28, no. 3 (Spring 1991), pp. 643-649. [mathematical process in "Ithaca" and relationship to creative process.]

1609. Williams, Trevor, "'Conmeeism' and the Universe of Discourse in 'Wandering Rocks,'" vol. 29, no. 2 (Winter 1992), pp. 267-279. [various ideologies impose discourses in "Wandering Rocks"; Roman Catholicism, the "reality" it creates, and its effects on characters' consciousness.]

1610. Wollaeger, Mark, "Bloom's Coronation and the Subjection of the Subject," vol. 28, no. 4 (Summer 1991), pp. 799-808. [agency and political identity in "Circe."]

1611. Wood, Joley, "'Scylla and Charybdis' (and *Phaedrus*): The Influence of Plato and the Artistry of Joyce," vol. 36, no. 3 (Spring 1999), pp. 559-569. [Plato's *Phaedrus* as influence on J's *U*.]

1612. Woolmer, J. Howard, "*Ulysses* at Auction with a Preliminary Census," vol. 17, no. 2 (Winter 1980), pp. 141-148. [information about first one hundred signed copies of 1922 *U*.]

1613. Zacchi, Romana, "Quoting Words and Worlds: Discourse Strategies in *Ulysses*," vol. 27, no. 1 (Fall 1989), pp. 101-109. [character of Bloom revealed through allusions and (mis)quotations.]

1614. Ziarek, Ewa, "'Circe': Joyce's *Argumentum ad Feminam*," vol. 30, no. 1 (Fall 1992), pp. 51-68. [exploration of role of maternal in "Circe" and tracing of subversion of patriarchal conceptions of artistic process.]

Finnegans Wake

1615. Adams, Hazard, "Blake and Joyce," vol. 35, no. 4/vol. 36, no. 1 (Summer/Fall 1998), pp. 683-693. [Blake's *Jerusalem* and *FW* stand as central texts in experimental literature; their form shows possibilities when normal boundaries of literature are extended.]

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1618. _____, "To Give Down the Banks and Hark from the Tomb!" vol. 4, no. 2 (Winter 1967), pp. 75-82. [*Huckleberry Finn* and *FW*; includes appendix of *Finn* terms in *FW*.]

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1620. Aubert, Jacques, "Notes on the French Element in *Finnegans Wake*," vol. 5, no. 2 (Winter 1968), pp. 110-124. [French allusions from first twenty-six pages of *FW*.]

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1622. Bates, Ronald, "The Feast is a Flyday," vol. 2, no. 3 (Spring 1965), pp. 174-187. [*FW* events occur on Good Friday, 1 April 1904; 2500.]

1623. Bauerle, Ruth H., "Caruso's Sin in the Fiendish Park: 'the possible was the improbable and the improbable the inevitable,'" vol. 38, nos. 1/2 (Fall 2000/Winter 2001), pp. 125-142. [arrest and trial of Italian tenor Enrico Caruso as source for HCE in *FW*.]

1624. Beckman, Richard, "Perils of Marriage in *Finnegans Wake*," vol. 33, no. 1 (Fall 1995), pp. 83-99. [exploration of uncomplimentary images of marriage in *FW*.]

1625. _____, "'Them Boys is so Contrairy,' *FW* 620.12." vol. 26, no. 4 (Summer 1989), pp. 515-529. [dualities in J often have complementary function.]

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1628. Beja, Morris, "Dividual Chaoses: Case Histories of Multiple Personality and *Finnegans Wake*," vol. 14, no. 3 (Spring 1977), pp. 241-250. [multiple personalities in *FW*.]

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1630. _____, "The Gastronome's *Finnegans Wake*," vol. 2, no. 3 (Spring 1965), pp. 188-194. [foods in *FW*; 2526.]

1631. _____, "The Quiddity of Shem and the Whatness of Shaun," vol. 1, no. 1 (Fall 1965), pp. 26-33. [various Shem versus Shaun characters; four meeting points for them.]

1632. _____, "The State of the *Wake*," vol. 14, no. 3 (Spring 1977), pp. 237-240. [survey of *FW* criticism; 4208.]

1633. Berger, Alfred Paul, "Wakeful Ad-Venture," vol. 7, no. 1 (Fall 1969), pp. 52-60. [advertisement slogans in *FW*.]

1634. Bormanis, John, "Lilith on the Liffey: Gender, Rebellion, and Anticolonialism in *Finnegans Wake*," vol. 34, no. 4 (Summer 1997), pp. 489-503. [images of Lilith, a character in Jewish folklore, used by J to represent gendering of colonial relationship and Irish efforts to overthrow British rule.]

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1639. _____, "Reality as Fetish: The Crime in *Finnegans Wake*," vol. 34, no. 4 (Summer 1997), pp. 449-460. [examination of symptoms of fetishism in representation of women and exploration of recurrent 3-2 pattern attending HCE's mysterious transgression in park.]

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language J developed in *FW*.]

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1646. Clark, Hilary, "Networking in *Finnegans Wake*," vol. 27, no. 4 (Summer 1990), pp. 745-758. ["semantic interbranching" of *FW* networks inform reading and understanding.]

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1655. _____, "The Salmon and Its Leaps in *Finnegans Wake*," vol. 14, no. 3 (Spring 1977), pp. 255-273. [salmon as symbol (historical, Christian, heroic) in *FW*.]

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vol. 20, no. 3 (Spring 1983), pp. 293-305. [baptismal motif of *FW* in reference to J's consciousness as creator, integrity of text as literature, and reader participation.]

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1678. _____, "Farcical Themes and Forms in *Finnegans Wake*," vol. 11, no. 4 (Summer 1974), pp. 323-342. [clown/farce in *FW*, especially HCE.]

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1689. Koch, Ronald J., "Giordano Bruno and *Finnegans Wake*: A New Look at Shaun's Objection to the 'Nolanus Theory,'" vol. 9, no. 2 (Winter 197[2]), pp. 237-249. [*FW* 163.12-28 in relation to Bruno's coincidence of contraries and mystical love.]

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1692. Lernout, Geert, "Dutch in *Finnegans Wake*," vol. 23, no. 1 (Fall 1985), pp. 45-66. [genetic approach to Dutch language in *FW*; includes appendices; 4121.]

1693. _____, "Richard Wagner's *Tristan und Isolde* in the Genesis of *Finnegans Wake*," vol. 38, nos. 1/2 (Fall 2000/Winter 2001), pp. 143-156. [Edouard Schuré's work possible inspiration for sections of *FW*, especially story of Mathilde and Otto Wesendonck and Richard Wagner.]

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1696. Lewis, Janet E., "*The Cat and the Devil* and *Finnegans Wake*," vol. 29, no. 4 (Summer 1992), pp. 805-814. [imagery of cats, devils, bridges, lord mayors in *FW*; focus on III.4.]

1697. Lilly, Amy M., "Fascist Aesthetics and Formations of Collective Subjectivity in *Finnegans Wake*," vol. 36, no. 2 (Winter 1999), pp. 107-125. [account of J's parody of aesthetics of 1932 Fascist Exhibition in Rome.]

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1703. McCarthy, Patrick A., "The Last Epistle of *Finnegans Wake*," vol. 27, no. 4 (Summer 1990), pp. 725-233. [letter passages in *FW*.]

1704. McLuhan, Eric, "The Rhetorical Structure of *Finnegans Wake*," vol. 11, no. 4 (Summer 1974), pp. 394-404. [chart summarizing classical structure of *FW* by book and character.]

1705. Mitchell, Andrew John, "'So it appeals to all of us': The Death of God, *Finnegans Wake*, and the Eternal Recurrence," vol. 39, no. 3 (Spring 2002), pp. 419-433. [examination of use of Friedrich Nietzsche's theory of eternal recurrence while reading *FW*.]

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1707. Nash, John, "The Logic of Incest: Issy, Princes, and Professors," vol. 39, no. 3 (Spring 2002), pp. 435-456. [incestuous themes in *FW* in terms of characters and language.]

1708. Norris, Margot, "The Function of Mythic Repetition in *Finnegans Wake*," vol. 11, no. 4 (Summer 1974), pp. 343-354. [myth, Christian philosophy, and symbols in *FW*.]

1709. _____, "The Last Chapter of *Finnegans Wake*: Stephen Finds His Mother," vol. 25, no. 1 (Fall 1987), pp. 11-30. [anastomos shows how male/female, life/death, time/space all versions of each other; 4013.]

1710. _____, "Teaching *Finnegans Wake* Between Domestication and Deconstruction," vol. 39, no. 1 (Fall 2001), pp. 113-121. [methods for teaching "ALP" section of *FW* to undergraduate students by using compare/contrast method in terms of J's earlier work "Clay."]

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1712. O Hehir, Brendan, "Anna Livia Plurabelle's Gaelic Ancestry," vol. 2, no. 3 (Spring 1965), pp. 158-166. [etymological sources of Anna's name.]

1713. Otte, George, "Time and Space (with the emphasis on the conjunction): Joyce's Response to Lewis," vol. 22, no. 3 (Spring 1985), pp. 297-306. [J's views of time and space and Wyndham Lewis's *Time and Western Man*.]

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1715. Purdy, Strother B. "Is There a Multiverse in *Finnegans Wake*, and Does That Make It a Religious Book?" vol. 36, no. 3 (Spring 1999), pp. 587-602. [existence of multiple universes in *FW*, using Giordano Bruno and Lewis Carroll as supporting parallels.]

1716. _____, "Vico's Verum-Factum and the Status of the Object in *Finnegans Wake*," vol. 26, no. 3 (Spring 1989), pp. 367-378. [revision of critical view

that J's use of Giambattista Vico bears no philosophical import.]

1717. Pütz, Manfred, "The Identity of the Reader in *Finnegans Wake*," vol. 11, no. 4 (Summer 1974), pp. 387-393. [shifting identities of characters in *FW* and effect on reader.]

1718. Rabaté, Jean-Michel, "Bruno No, Bruno Si: Note on a Contradiction in Joyce," vol. 27, no. 1 (Fall 1989), pp. 31-39. [Giordano Bruno's philosophy as foundation in *FW*.]

1719. Radford, Fred, "Anticipating *Finnegans Wake*: *The United Irishman* and *La Belle Iseult*," vol. 33, no. 2 (Winter 1996), pp. 237-243. [Arthur Griffith's publication as possible source for Tristan and Isolde theme in *FW*.]

1720. Ransom, Timothy, "The P-p-p-p-power of the Words, Words, Words: *Finnegans Wake* as Words Wake," vol. 9, no. 2 (Winter 197[2]), pp. 259-265. [bells as form and language.]

1721. Rasula, Jed, "*Finnegans Wake* and the Character of the Letter," vol. 34, no. 4 (Summer 1997), pp. 517-530. [relation of J's work in *FW* to Dadaists and surrealists during "revolution of the word" in attempt to perpetuate non-narrative approach to reading text.]

1722. Rathjen, Friedhelm, "Arno Schmidt's Utilization of James Joyce: Some Basic Conditions," vol. 30, no. 1 (Fall 1992), pp. 85-90. [Schmidt's creative response to *U* and *FW*.]

1723. Raynaud, Claudine, "Woman, the Letter Writer; Man, the Writing Master," vol. 23, no. 3 (Spring 1986), pp. 299-324. [analysis of HCE's and Issy's letters; 4133.]

1724. Sailer, Susan Shaw, "Conjunctions: Commentary and Text in *Finnegans Wake* II.2," vol. 27, no. 4 (Summer 1990), pp. 793-802. [relationship of marginalia to text.]

1725. Saint-Amour, Paul K., "Late Joyce and His Legacies: Teaching *Finnegans Wake* and Its Aftertale," vol. 39, no. 1 (Fall 2001), pp. 123-134. [discussion of teaching *FW* by use of works inspired by it.]

1726. Salerno, George, "Santayce-Joyceana," vol. 5, no. 2 (Winter 1968), pp. 137-143. [similarities of philosophy between J and George Santayana.]

1727. Shaffer, Talia, "Letters to Biddy: About That Original Hen," vol. 29, no. 3 (Spring 1992), pp. 623-642. [*FW* 111.05-09; significance of Biddy's letter.]

1728. Schavrien, Judy, "Joyce, Shakespeare, and the Pulsebeat Poetry," vol. 18, no. 2 (Winter 1981), pp. 177-187. [rhythms in *FW*, both natural and mechanical.]

1729. Schork, R. J., "Awake, Phoenician Too Frequent," vol. 27, no. 4 (Summer 1990), pp. 767-776. [Punic language in *FW*.]

1730. _____, "Barnum at the *Wake*," vol. 27, no. 4 (Summer 1990), pp. 759-766. [J's use of M. R. Werner's *Barnum* in *FW* provides insight into methods of composition.]

1731. _____, "'Nodebinding Ayes': Milton, Blindness, and Egypt in the *Wake*," vol. 30, no. 1 (Fall 1992), pp. 69-83. [exploration of corresponding references to eye problems and ancient Egypt in *Paradise Lost* and *FW*; commentary on J's "recirculation of intertextual artifacts."]

1732. _____, "Significant Names in *Finnegans Wake*: 46.20 and 371.22," vol. 34, no. 4 (Summer 1997), pp. 505-516. [importance of several historically charged names in sections of *FW*, including those relating to Oscar Wilde.]

1733. Senn, Fritz, "Dogmad or Dubliboused?" vol. 17, no. 3 (Spring 1980), pp. 237-261. [*FW* 158.03; two ways to look at life: dogmad (dogma) or dubliboused (doubt, dubiety); 2465, 4079, 4080.]

1734. _____, "Quoint a quincidence (*Finnegans Wake* 299.8)," vol. 7, no. 3 (Spring 1970), pp. 210-217. [coincidence versus direct correspondence in interpretation of *FW*.]

1735. Simpkins, Scott, "The Agency of the Title: *Finnegans Wake*," vol. 27, no. 4 (Summer 1990), pp. 735-743. [code and coding in *FW* title.]

1736. Slote, Sam, "Nulled Nought: The Desistance of Ulyssean Narrative in *Finnegans Wake*," vol. 34, no. 4 (Summer 1997), pp. 531-542. [*FW* should not be read as narrative text—instead, should be read as series of plays on syntax and devoid of meaning.]

1737. Staples, Hugh B., "Beckett in the *Wake*," vol. 8, no. 4 (Summer 1971), pp. 421-424. [inaccuracy of anecdote concerning Samuel Beckett and *FW*.]

1738. _____, "Joyce and Cryptology: Some Speculations," vol. 2, no. 3 (Spring 1965), pp. 167-173. [J's use of "hidden writing."]

1739. Swartzlander, Susan, "Multiple Meaning and Misunderstanding; The Mistrial of Festy King," vol. 23, no. 4 (Summer 1986), pp. 465-476. [analysis of identity of characters, levels of meaning, narrative style in *FW* 86.20-93.22.]

1740. _____, "'On the verge of selfabyss': The St. Kevin Section of *Finnegans Wake*," vol. 25, no. 4 (Summer 1988), pp. 475-485. [St. Kevin section, its focus and role in *FW*.]

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in the Genesis of *Finnegans Wake* II.4," vol. 32, nos. 3/4 (Spring/Summer 1995), pp. 641-657. [demonstration of way J incorporates history into *FW* to set stories, facts, and events in disconcerting motions, using Giambattista Vico's *New Science* as example.]

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Exiles

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2125. Ackerley, Chris, "'Tutto è sciolto': An Operatic Crux in the 'Sirens' Episode of James Joyce's *Ulysses*," vol. 38, nos. 1/2 (Fall 2000/Winter 2001), pp. 197-205. [allusions to opera in *U* as mode of ironic commentary demonstrated by characters' inaccurate views of art form.]

2126. Aithal, S. Krishnamoorthy, "Allusions to the Buddha in *Ulysses*," vol. 16, no. 4 (Summer 1979), pp. 510-512. [incorrect details about Buddha in *U*.]

2127. Anderson, Walter E., "Byron's *Don Juan* and Joyce's *Ulysses*," vol. 29, no. 4 (Summer 1992), pp. 829-833. [similarities in J and Lord Byron in naming a June day as one of seduction.]

2128. Aubert, Jacques, "More French Joyceana," vol. 3, no. 4 (Summer 1966), p. 294. [questions and answers concerning French publications on J.]

2129. Barone, Rosangela, "In Time of Solstice: Sandymount Strand, Dublin, Twentieth-Century Stonehenge," vol. 22, no. 3 (Spring 1985), pp. 313-316. [description of sculpture "An Gallán Gréine Cliodna Cussen."]

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2131. Bauerle, Ruth, "A Footnote, Publishing Bans," vol. 5, no. 2 (Winter 1968), p. 180. [banning of film of *U* in Willoughby, Ohio, in 1967.]

2132. _____, "Ambly U. P.ia," vol. 9, no. 1 (Fall 1971), pp. 117-118. [*U* 158.12; political allusion as well as urination reference; 2142, 2156, 2256.]

2133. _____, "A Source for Paddy Dignam," vol. 25, no. 1 (Fall 1987), pp. 115-120. [model for Dignam may be found in letter from Annie Barnacle to her daughter Nora, detailing unexpected death of Sarah Talemans; includes letter.]

2134. _____, "Some Mots on a Quickbeam in Joyce's Eye," vol. 10, no. 3 (Spring 1973), pp. 346-348. ["rowan" in J's work; 2000.]

2135. _____, "Whose Ohio?" vol. 17, no. 3 (Spring 1980), pp. 311-312. [*U* 127.02-12; discusses *Encyclopedia Britannica* eleventh edition listings of locations of Bloomville, Dublin, and Wakeman, Ohio.]

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2137. Begnal, Michael H., "Stephen's Terrible Parable," vol. 23, no. 3 (Spring 1986), pp. 355-357. ["Parable of the Plums" as a dirty joke.]

2138. Ben-Merre, Diana Arbin, "Bloom and Milly: A Portrait of the Father and the 'Jew's Daughter,'" vol. 18, no. 4 (Summer 1981), pp. 439-444. [father/daughter incest; 1018, 1347, 2188.]

2139. Benstock, Bernard, "The Arsonist in the Macintosh," vol. 20, no. 2 (Winter 1983), pp. 232-234. [discussion of M'Intosh in "Circe."]

2140. _____, "Leopold Bloom and the Mason Connection," vol. 15, no. 3 (Spring 1978), pp. 259-262. [reasons why Bloom may or may not have been a Mason; 1510, 1714, 2166.]

2141. _____, "Reflections on *Ruby*," vol. 19, no. 3 (Spring 1982), pp. 339-341. [differences between Amye Reade's *Ruby* and J's use in *U*; 1368, 1486.]

2142. _____, "Who P's in *U*?" vol. 21, no. 4 (Summer 1984), p. 372. [Breen's postcard and urination; 2132, 2157.]

2143. Benstock, Shari, "Is He a Jew or a Gentile or A Holy Roman?" vol. 16, no. 4 (Summer 1979), pp. 493-497. [religious affiliations of Bloom's ancestors; 1468.]

2144. _____, "Through a Glass Darkly: Déjà Vu in *Ulysses*," vol. 13, no. 4 (Summer 1976), pp. 473-476. [*U* 560 and date of "yesterday."]

2145. Benzenhöfer, Udo, "Joyce and Embryology: Giulio Valenti's *Lezioni Elementari di Embriologia* as a Source for 'Oxen of the Sun,'" vol. 26, no. 4 (Summer 1989), pp. 608-611. [J studied many medical works for "Oxen," especially Valenti's book.]

2146. Bouazza, Abdellah, "*Ulysses* on the Tigris," vol. 35, nos. 2/3 (Winter/Spring 1998), pp. 466-475. [parallels from 1902 *The Baghdad Epistle* in *U*.]

2147. Bowen, Zack, "Joyce, Minstrels, and Mimes," vol. 39, no. 4 (Summer 2002), pp. 813-819. [influence of the American minstrel shows in *U*.]

2148. _____, "Lizzie Twigg: Gone But Not Forgotten," vol. 6, no. 4 (Summer 1969), pp. 368-370. [*U* 165-166; includes photo of Twigg.]

2149. Boyd, B. D., "A Plain Clothes Priest," vol. 15, no. 2 (Winter 1978), pp. 176-179. [Buck Mulligan and George Moore's *The Lake*.]

2150. Boyle, Robert, S.J., "A Note on Molly's Faith and Age," vol. 15, no. 4 (Summer 1978), pp. 384-385. [*U* 736; attempt to determine Molly's true age; 1494.]

2151. _____, "A Note on Reuben J. Dodd as 'a dirty Jew,'" vol. 3, no. 1 (Fall 1965), pp. 64-66. [*U* 180 and Dodd as Catholic.]

2152. _____, "Can Bray Head Be Seen from the Martello Tower?" vol. 20, no. 1 (Fall 1982), pp. 130-131. [probability that J meant only to indicate direction of Bray Head.]

2153. Briggs, Austin, "Joyce and Hogarth: 'Up Like a Rocket, Down Like a Stick,'" vol. 39, no. 3 (Spring 2002), pp. 541-549. [two engravings by William Hogarth a likely source for J's sexually charged images of fireworks in *U*.]

2154. Bücking, Willem H., "Emma Clery in *Ulysses*," vol. 16, no. 4 (Summer 1979), pp. 508-510. [girl in library (*U* 210-215) is Emma Clery of *P*.]

2155. Byrne, Patrick T., "A Note from Dublin on 'Bloom's Job,'" vol. 2, no. 2 (Winter 1965), p. 108. [accurate description of Dublin's newspaper

office in *U*; 1590, 4226.]

2156. Byrnes, Robert, "Agendath Netaim Discovered: Why Bloom Isn't a Zionist," vol. 29, no. 4 (Summer 1992), pp. 833-838. [J thought Zionism an impossible project.]

2157. _____, "'U.P. up' Proofed," vol. 21, no. 2 (Winter 1984), pp. 175-176. [Breen's postcard in *U* 158; 2132, 2142.]

2158. Callow, Heather Cook, "Exiles, Keys, and Salt Bread: Yet Another Note on Who Rented the Tower," vol. 22, no. 4 (Summer 1985), pp. 425-427. [*U* 20; question of rent may be Dante reference.]

2159. Camilleri, Rosemary, "Plumtree's Meatpot: A Cryptogram in *Ulysses*," vol. 20, no. 4 (Summer 1983), pp. 461-462. [Plumtree's ad may be Homeric reference.]

2160. Card, James Van Dyck, "The Misleading Mr. McAlmon and Joyce's Typescript," vol. 7, no. 2 (Winter 1970), pp. 143-147. [Robert McAlmon actually made no changes in "Penelope."]

2161. _____, "Roses and Camellias, White and Red," vol. 23, no. 1 (Fall 1985), pp. 82-84. [roses, colors, and menstruation in *U* 759, 783.]

2162. Carens, James F., "A Note on Joyce's Laughter and Gogarty's Autobiography," vol. 13, no. 4 (Summer 1976), pp. 465-467. [prayer used in *U*.]

2163. _____, "Some Points on Poyntz and Related Matters," vol. 16, no. 3 (Spring 1979), pp. 344-346. ["Oxen of the Sun" puns on conception and contraception.]

2164. Church, Margaret, "Existential Absurdity and the Nostos of *Ulysses*," vol. 16, no. 3 (Spring 1979), pp. 355-357. [J links *U*'s ending with "Ithaca."]

2165. Cohn, Alan M., "Phyllis on Aristotle: Third Heat," vol. 9, no. 1 (Fall 1971), pp. 131-133. [history of legend about Aristotle; 2199, 2200, 2297, 2464.]

2166. Conner, Patrick, "Bloom, the Masons, and the Benstock Connection," vol. 17, no. 2 (Winter 1980), pp. 217-220. [postulation that Bloom quit Masons because Molly was Catholic; 1510, 1714, 2140.]

2167. Connolly, Thomas E., "A Textual Crux in 'Eum[a]eus,'" vol. 17, no. 1 (Fall 1979), pp. 81-84. [review of Lockwood Memorial Library manuscripts for correct wording of *U* 645.18, 19-25.]

2168. Cosgrove, J. Benjamin, "Macintosh and the Old Testament Character Joseph," vol. 29, no. 3 (Spring 1992), pp. 681-684. [speculation about identity of M'Intosh/MacIntosh.]

2169. Cotter, Joseph, "A Spondaic Hexameter by James Joyce," vol. 12, no. 3 (Spring 1975), pp. 311-313. [*U*'s first sentence.]

2170. Cronin, Edward J., "The Mystery of the Lost Keys(s)," vol. 17, no. 2 (Winter 1980), pp. 216-217. [*U* 77; Martha probably Catholic; "other world" mentioned is hell.]

2171. Dalton, Jack P., "Sources: A Cautionary Note," vol. 6, no. 1 (Fall 1968), pp. 96-97. [*U* not a source for Arnold Wesker's play *I'm Talking About Jerusalem.*]

2172. Daniel, Anne Margaret, "*Ulysses* Anglophone and a St. Louis Boy's Memory," vol. 35, no. 1 (Fall 1997), pp. 155-159. [examination of J's decision both to ignore and use T. S. Eliot's suggestions for revisions in "Circe."]

2173. Dano, Finn, "A Note on 'Eleven,'" vol. 5, no. 3 (Spring 1968), pp. 275-276. [symbolic value of "eleven."]

2174. Davison, Neil, "Pugilism in *Ulysses*: Round Two," vol. 32, nos. 3/4 (Spring/Summer 1995), pp. 722-728. [response to J. Lawrence Mitchell's "Joyce and Boxing: Famous Fighters in *Ulysses*"—*JJQ* 31.2 (Winter 1994), pp. 21-30; Daniel Mendoza, mentioned in "Ithaca" episode, added to list of boxers.]

2175. DeCurtis, Anthony, "An Error in *Ulysses*," vol. 11, no. 1 (Fall 1973), pp. 54-55. [error in date in "Ithaca"; *U* 668-669.]

2176. DeVore, Lynn, "A Final Note on M'Intosh," vol. 16, no. 3 (Spring 1979), pp. 347-350. [*U* 729; speculations on M'Intosh's identity; 1320.]

2177. Dilworth, Thomas, and Karen Marrero, "A.E.I.O.U.: Plato and Rimbaud in 'Scylla and Charybdis,'" vol. 28, no. 1 (Fall 1990), pp. 298-301. [vowels here indicate interchangeability and evoke Arthur Rimbaud; 2228.]

2178. Doloff, Steven, "Bloom and Lear, Are They Not Men?" vol. 28, no. 1 (Fall 1990), p. 302. [*U* 13.1258-64; King Lear's proclamation, "I am a man"; 2178, 2197, 2244.]

2179. Doxey, William S., "'Ithaca's' Westward-turning Earth: A New Portal of Discovery in *Ulysses*," vol. 7, no. 4 (Summer 1970), pp. 371-374. [indication of westward movement in "Ithaca" may be deliberate error on J's part; 2210.]

2180. Dunphy, Mark, "Joyce's 'Circe' Tribute to Apollinaire," vol. 20, no. 2

(Winter 1983), p. 231. [Bloom's giving birth to eight children in "Circe" reminiscent of Guillaume Apollinaire's *Les Mamelles de Tirésias*.]

2181. _____, "The Re-tailoring of Bloom," vol. 20, no. 1 (Fall 1982), p. 129. [Bloom's height and weight; 2249, 2263.]

2182. Epstein, Edmund L., "King David and Benedetto Marcello in The Works of James Joyce," vol. 6, no. 1 (Fall 1968), pp. 83-86. [Marcello's work may symbolize reconciliation to Stephen.]

2183. Feshbach, Sidney, "About 'Autontimerumenos' (*U* 210.19)," vol. 9, no. 4 (Summer 1972), pp. 475-478. [*U* 210.19 and Charles Baudelaire.]

2184. _____, "A Merchant, Stephen Said (*U* 34)," vol. 19, no. 3 (Spring 1982), p. 349. [*U* 34 and other Jewish references, potentially to Michael Davitt's 1903 *Within the Pale: The True Story of Anti-Semitic Persecution in Russia.*]

2185. _____, "June 16, 1904: Joyce's Date with Nora?" vol. 21, no. 4 (Summer 1984), pp. 369-370. [questions concerning reason J chose 16 June for *U*.]

2186. _____, "Moses and the Promised Land (*U* 148)," vol. 19, no. 3 (Spring 1982), p. 350. [J's idea of Parnell as Moses may come from R. Barry O'Brien's *The Life of Charles Stewart Parnell.*]

2187. Fogel, Daniel Mark, "James Joyce, the Jews, and *Ulysses*," vol. 16, no. 4 (Summer 1979), pp. 498-501. [Richard Ellmann's comments about book J read on Jewish matters for *U*.]

2188. Ford, Jane, "A Note Duly Noted: Bloom and Milly Again," vol. 20, no. 2 (Winter 1983), pp. 229-230. [Bloom sees Stephen as potential suitor for Milly; 1347, 2138.]

2189. _____, "A Note on the New Edition of *Ulysses* as a Research Tool," vol. 24, no. 2 (Winter 1987), pp. 216-217. [speculation on advantages and disadvantages of using Gabler edition of *U* (*U-G*).]

2190. Füger, Wilhelm, "Bloom's Other Eye," vol. 23, no. 2 (Winter 1986), pp. 209-217. [Bloom's attempts to block out thoughts about Molly/Boylan tryst.]

2191. Gabler, Hans Walter, "Stephen in Paris," vol. 17, no. 3 (Spring 1980), pp. 306-311. [complications in dating Stephen's sojourn in Paris.]

2192. Gaiser, Gottlieb, "A Note on the Principle of Dramatization in 'Circe,'" vol. 16, no. 4 (Summer 1979), pp. 501-505. [seventeen past events are retold in "Circe"; two involve exchanges between Bloom's and Stephen's consciousness.]

2193. Gallagher, Fergal, "'The Cruiskeen Lawn' and the Citizen in *Ulysses*," vol. 15, no. 1 (Fall 1977), pp. 85-86. [*U* 295; words of song appropriate for citizen; includes lyrics.]

2194. Galperin, William H., "The Defeat of the Suitors: Homer and Joyce Once More," vol. 20, no. 4 (Summer 1983), pp. 455-459. [reevaluation of Homeric parallels in *U*.]

2195. Gerard, W. B., "Kinship in Chaos: 'Circe' and William Blake's 'An Island in the Moon,'" vol. 39, no. 3 (Spring 2002), pp. 562-567. [suggestion of a link between Blake's fragmented 1784 work and the "Circe" episode of *U*.]

2196. Gerber, Richard J., "More on Isis in 'Nausicaa,'" vol. 25, no. 4 (Summer 1988), pp. 519-520. [Isis/Gerty connection; 1582, 2344.]

2197. _____, "Stick in Boot: Bloom's Desire?" vol. 25, no. 4 (Summer 1988), p. 520. [Bloom reasserting his masculinity through "I AM A"; 2258, 2178, 2291.]

2198. Giantvalley, Scott, "Another Goethe Allusion in 'Circe,'" vol. 15, no. 2 (Winter 1978), pp. 180-181. [parallels in "Circe"'s Martha and Faust's Margaret.]

2199. Glasheen, Adaline, "Another Note on *Ulysses*," vol. 7, no. 4 (Summer 1970), p. 379. [*U* 432, 531; just as Bloom is mounted by Bella Cohen, Aristotle in medieval emblem is mounted by woman; 2165, 2200, 2297, 2464.]

2200. _____, Untitled Note, vol. 8, no. 2 (Winter 1971), p. 185. [discussion of Aristotle being ridden by woman; *U* 425, 522; 2165, 2199, 2297, 2464.]

2201. Gordon, John, "Bloom at Woodstock: (Henry) Flower Power," vol. 39, no. 4 (Summer 2002), pp. 821-828. [citation of legend of Henry Plantagenet as possible source of and inspiration for Leopold Bloom.]

2202. _____, "Hugh Kenner's and Frederick V. Wellington's Missing Conversation: A Dissent," vol. 16, no. 3 (Spring 1979), pp. 335-339. [critics' claim of previous unrecorded meeting between Bloom and Molly disputed; 1410, 2251, 2471, 2472.]

2203. _____, "The Match in 'Aeolus': A Vestal Version," vol. 39, no. 3 (Spring 2002), pp. 550-552. [use of "Aeolus" (*U-G* 7.762-65) as central passage in understanding image of striking of match in J's works.]

2204. _____, "May 12," vol. 39, no. 4 (Summer 2002), pp. 807-813. [postulation that May 12 is Bloom's date of birth.]

2205. _____, "Milly's Blond Hair," vol. 33, no. 1 (Fall 1995), pp. 125-126. [med-

ical practices suggested in *Aristotle's Masterpiece* (appearance of offspring can be determined by impressions in mother's mind during conception) offer hallucinogenic basis for Milly's blond hair.]

2206. _____, "The Secret of Boylan's Bottom Drawer," vol. 18, no. 4 (Summer 1981), pp. 450-458. [relationship of Bloom to Boylan; questions on whether Bloom is bald or not; Molly's impression of Bloom.]

2207. _____, "Some 'Bloomers' Bloomers: Taking Issue with Paul Van Caspel and Others," vol. 25, no. 1 (Fall 1987), pp. 121-126. [list of contested areas in *U*; 3634.]

2208. _____, "Spot the Author," vol. 28, no. 1 (Fall 1990), pp. 291-292. [J's puns on various author's names.]

2209. Grant, Alan, "Why Could Stephen Not Wear Grey Trousers?" vol. 36, no. 3 (Spring 1999), pp. 628-629. [anecdote concerning John Henry Newman's conversion to Roman Catholicism possible source for Stephen's refusal to wear grey trousers offered by Buck Mulligan in opening episode of *U*.]

2210. Griffith, Benjamin W., "Bloom and Molly 'Carried Westward': An Alternate Reading," vol. 9, no. 1 (Fall 1971), p. 122. [*U* 737; "westward" may be a metaphor of advancing age; 2179.]

2211. Gunn, Daniel P., "Rip Van Winkle's Return," vol. 24, no. 2 (Winter 1987), pp. 218-219. [changes between *U* and the *U-G* editions; *U* 382 as example.]

2212. Gupta, Suman, "A Random House Advertisement," vol. 30, no. 4 (Summer 1993)/vol. 31, no. 1 (Fall 1993), pp. 861-868. [exploration of purpose and effect of 1934 advertisement for *U* in *Saturday Review*.]

2213. Haberman, Jacob, "A Note on Three Great Men Named 'Moses' Mentioned in *Ulysses*," vol. 19, no. 2 (Winter 1982), p. 199. [Moses of Egypt, Moses Maimonides, and Moses Mendelssohn of Jacob Rabe's German translation of *Misnah*.]

2214. Hamilton, Craig A., "Rhetoric and Homeric Paradigm in 'Scylla and Charybdis,'" vol. 35, no. 4/vol. 36, no. 1 (Summer/Fall 1998), pp. 864-866. [further allusions to Homer's text in "Scylla and Charybdis," involving Stephen's sacrificing of peers, as he mimics actions of Ulysses against Scylla.]

2215. Hampson, R. G., "Joyce's Bed-Trick: A Note on Indeterminacy in *Ulysses*," vol. 17, no. 4 (Summer 1980), pp. 445-448. [beds of William Shakespeare, Bloom, and Odysseus linked by "homeomorphic" narrative structure.]

2216. Hannay, John, "The Throwaway of 'Wandering Rocks,'" vol. 17, no. 4 (Summer 1980), pp. 434-439. [three instances of paper throwaway may not be Bloom's "crumpled paper ball."]

2217. Harrington, Judith, "Mario: The Tenor of His Times," vol. 38, nos. 1/2 (Fall 2000/Winter 2001), pp. 219-226. [Irish tenor Mario, born Cavaliere Giovanni Matteo de Candia, as he appears in "Aeolus" and "Circe."]

2218. Hartley, Lodwick, "Sterne and Joyce Again: An Addendum," vol. 10, no. 2 (Winter 1973), pp. 264-265. [*U* 119 and possible *Tristram Shandy* allusion.]

2219. Harty, John, "The Woman Who Hid Inside a Clock," vol. 31, no. 4 (Summer 1994), pp. 566-68. [Elizabeth St. Leger Aldworth as source for woman in clock described in "Lestrygonians."]

2220. Hayman, David, "Ob-literate Argumentation: A Response," vol. 20, no. 1 (Fall 1982), pp. 131-136. [contrast of discourse in "Cyclops"; 1375, 1487.]

2221. Henke, Suzette A., "Joyce and Krafft-Ebing," vol. 17, no. 1 (Fall 1979), pp. 84-86. [in "Circe," Molly is reverse of Richard von Krafft-Ebing's Victorian depiction of women.]

2222. _____, "Looking for Lipót(i)/(En)Visaging Virág," vol. 36, no. 3 (Spring 1999), pp. 625-628. [author traces ancestral line of Leopold Bloom's Jewish family name Virag.]

2223. Herring, Phillip F., "Molly Bloom and Lady Hamilton," vol. 15, no. 3 (Spring 1978), pp. 262-264. [Molly and Walter Sichel's *Emma, Lady Hamilton*.]

2224. Hettche, Walter, and Claus Melchior, "A Famous Fighter and Mairy's Drawers: Joyce's Corrections for the 1936 John Lane Edition of *Ulysses*," vol. 21, no. 2 (Winter 1984), pp. 165-169. [discussion of small errors in *U*.]

2225. Higdon, David Leon, "A *Ulysses* Allusion to Karl Marx," vol. 22, no. 3 (Spring 1985), pp. 316-319. [Marx in *U* and *P*, especially *U* 34.]

2226. Hirschberg, Stuart, "Molly Bloom as 'The Great Moly of Homer': An Additional Source," vol. 12, no. 4 (Summer 1975), pp. 451-452. ["Moly" as herb may be opium or garlic.]

2227. Honton, Margaret, "Concerning Concone: Molly's Exercises in Restraint," vol. 13, no. 1 (Fall 1975), p. 115. [*U* 755.21-22; Guiseppe Concone's exercises and Molly's musical talent.]

2228. Ioannidou, Ioanna, "A.E.I.O.U. (*Ulysses* 190.2)," vol. 12, no. 3 (Spring 1975), p. 317. ["A.E.I.O.U." appears in William Shakespeare's *Love's Labor's Lost*; 2177.]

2229. Jacobson, Howard, "Joyce and the *Iliad*: A Suggestion," vol. 7, no. 2 (Winter 1970), pp. 141-142. [*Iliad* as "second backdrop" for *U*.]

2230. Jacobus, Lee A., "'Lycidas' in the 'Nestor' Episode," vol. 19, no. 2 (Winter 1982), pp. 189-194. ["Lycidas" as drowned man provides levels of meaning for J in "Nestor."]

2231. Janusko, Robert, "From Seymour to Amby to Bannon and Out: A Metamorphosis in Draft," vol. 29, no. 2 (Winter 1992), pp. 393-397. [J's drafts show changes in Seymour's and Bannon's roles.]

2232. Jenkins, William D., "All Too Irish," vol. 13, no. 1 (Fall 1975), p. 114. [*U* 623 and Thomas Carlyle's *Sartor Resartus*.]

2233. _____, "Some Additional Allusions in *Ulysses*," vol. 15, no. 1 (Fall 1977), pp. 91-92. [explications of *U* 175, "First catch your hare"; *U* 348; *U* 383, "Hoopsa, Boyaboy Hoopsa!"; *U* 398, "Mort aux vaches"; 4100.]

2234. _____, "Virginia Woolf and the Belittling of *Ulysses*," vol. 25, no. 4 (Summer 1988), pp. 513-519. [Woolf, *Mrs. Dalloway*, and Woolf's dislike of *U*.]

2235. Joly, Ralph Robert, "Chauvinist Brew and Leopold Bloom: The Weininger Legacy," vol. 19, no. 2 (Winter 1982), pp. 194-198. [gender and Jewish stereotypes.]

2236. _____, "Simchath Torah and the 'Wandering Rocks' Episode: A Festival of Readings," vol. 28, no. 1 (Fall 1990), pp. 303-306. [episode reveals interplay of civil and ecclesiastical authority oppressing Ireland.]

2237. Kaczvinsky, Donald P., "'The Cock Crew': An Answer to the Riddle," vol. 25, no. 2 (Winter 1988), pp. 265-268. [allusion in Stephen's fox riddle to the ghost of Hamlet's father; *U* 2.102-107; 4117.]

2238. Kain, Richard M., "A. E.'s Cooperative Watch in *Ulysses* and in Moore's *Salve*," vol. 9, no. 2 (Winter 1972), p. 278. [watch as objective correlative in *U* and *Salve*.]

2239. _____, "Anne Hathaway's Puritan Tracts, *Ulysses* 204; 206," vol. 4, no. 2 (Winter 1967), p. 160. [tract titles found in collection compiled by C. C. Bornbaugh.]

2240. _____, "A Possible Source for the Galway Bay Accident in *Ulysses*," vol. 6, no. 1 (Fall 1968), pp. 82-83. [*U* 623.37, 639.31: J expresses anti-British sentiments.]

2241. _____, "The Case of the Lost Cyclist, or What Happened to Harry Thrift (*U* 10.1259)," vol. 26, no. 4 (Summer 1989), p. 607. [misreading of Rosenbach manuscript gave "Thrift" "short shrift."]

2242. _____, "Footnotes to *Ulysses* from Shane Leslie's Memoirs," vol. 4, no. 4 (Summer 1967), p. 354. [Leslie's autobiography *Long Shadows* has accounts of Irish history used in *U*.]

2243. _____, "'The Music Hall, Not Poetry, Is a Criticism of Life'—A Note on Dan Lowrey's Star of Erin," vol. 14, no. 1 (Fall 1976), pp. 96-99. [J believed music halls reflected contemporary life; lists many textual examples of songs.]

2244. _____, "Shakespeare in *Ulysses*: Additional Annotations," vol. 8, no. 2 (Winter 1971), pp. 176-177. [possible use of Thomas Platter's diary for Shakespearean allusions; 1433, 2246.]

2245. _____, "*Ulysses* and Webster's *Dictionary*," vol. 12, no. 3 (Spring 1975), p. 318. [*U* 32.29-33.18 reproduced in centenary edition of first Merriam-Webster dictionary.]

2246. _____, "'Your Dean of Studies' and His Theory of Shakespeare (*U* 205.15)," vol. 10, no. 2 (Winter 1973), pp. 262-263. [article in *The New Ireland Review* (1897-1898) as source of Father Darlington's theory on William Shakespeare.]

2247. Keen, William P., "June Sixteenth Once Again," vol. 14, no. 1 (Fall 1976), pp. 94-96. [historical motives for choosing 16 June for *U*.]

2248. Kennedy, Sister Eileen, "Another Root for Bloomsday?" vol. 6, no. 3 (Spring 1969), pp. 271-272. [feast of the Sacred Heart may have influenced J in choosing date for *U*.]

2249. Kenner, Hugh, "Bloom's Chest," vol. 16, no. 4 (Summer 1979), pp. 505-508. [Bloom's body measurements as discussed in "Ithaca"; includes illustration of Eugen Sandow.]

2250. _____, "Cribbed Out of Meredith," vol. 16, no. 4 (Summer 1979), pp. 491-492. [*U* 199, 425, and George Meredith's *The Ordeal of Richard Feverel*; 2080, 4111.]

2251. _____, "Rebuttal to John Gordon's Rebuttal," vol. 16, no. 3 (Spring 1979), pp. 340-342. ["Calypso" and Bloom's unrecorded meeting with Molly; 2202, 2251, 2471, 2472.]

2252. _____, "The Taxonomy of an Octopus," vol. 18, no. 2 (Winter 1981), pp. 204-205. [*U* 165; A. E. and Britain's economic power.]

2253. _____, "Vagaries of Ithacan Math," vol. 25, no. 3 (Spring 1988), pp. 371-374. [computation errors in *U*.]

2254. Keogh, J. G., "*Ulysses*' 'Parable of the Plums' as Parable and Periplum," vol. 7, no. 4 (Summer 1970), pp. 377-378. [analysis of parable, including what it parodies.]

2255. Kenny, Thomas, "Tweedy and Plevna," vol. 20, no. 4 (Summer 1983), p. 460. [British assistance to Turks in Russo-Turkish War.]

2256. Kershner, R. B., "More Evidence on Breen's Telegram," vol. 29, no. 2 (Winter 1992), pp. 407-408. [two novels by Freeman Wills Crofts as source of "U.P."; 2132, 2257, 2157, 4119.]

2257. _____, "The Reverend J. L. Porter's Guide to the East," vol. 24, no. 2 (Winter 1987), pp. 365-367. [Porter's *The Giant Cities of Bashan and Syria's Holy Places*, which J owned and Bloom seems aware of.]

2258. Kestner, Joseph, "Joyce and Giovanni Verga: A Note," vol. 16, no. 3 (Spring 1979), pp. 357-359. [Verga's influence on *U* 782-783 and *P* 212, 215.]

2259. _____, "Tolstoy and Joyce: 'Yes,'" vol. 9, no. 4 (Summer 1972), pp. 484-486. [possible source of Molly's "yes" in Leo Tolstoy's *Resurrection*.]

2260. Kidd, John, "Joyce and Freud: 'Only namesakes' (*U* 337)," vol. 22, no. 1 (Fall 1984), pp. 81-83. [possibility that J believed that "Joyce" meant the same in English that "Freud" did in German.]

2261. _____, "The Mallow Concert at Maryborough (*U* 748)," vol. 22, no. 3 (Spring 1985), pp. 323-325. [possible meanings of J's choice of "Mallow" for concert.]

2262. Kimball, Jean, "The Japhet Connection: Roots and Branches in *Ulysses*," vol. 35, no. 4 (Summer 1998)/vol. 36, no. 1 (Fall 1998), pp. 855-860. [the significance of the allusion in *U* to the Old Testament character Japhet; traces of the possible significance of his lineage to characters in the novel.]

2263. _____, "The Measure of Bloom—Again," vol. 18, no. 2 (Winter 1981), pp. 201-204. [*U* 721, Bloom's chest measurements; 1410, 2181, 2249.]

2264. _____, "St. Augustine and Love in Bloom," vol. 25, no. 3 (Spring 1988), pp. 375-378. [restored passage on love reminiscent of St. Augustine's *On the Trinity*.]

2265. Kittredge, Selwyn, "Richard Aldington's Challenge to T. S. Eliot: The Background of Their James Joyce Controversy," vol. 10, no. 3 (Spring 1973), pp. 339-341. [Eliot's "'Ulysses,' Order, and Myth" reply to Aldington's "Mr. James Joyce's 'Ulysses'" solicited by Aldington.]

2266. Klein, Scott W., "Odysseus as 'New Womanly Man,'" vol. 26, no. 4 (Summer 1989), pp. 617-619. [*U* 15.1798-99 and Homer's *Odyssey*.]

2267. Ledden, Patrick J. "Bloom, Lawn Tennis, and the Gaelic Athletic Association," vol. 36, no. 3 (Spring 1999), pp. 630-634. [impact of Michael Cusack's association with Citizen in terms of Bloom's views on sports, nationalism, and violence.]

2268. Leitch, Vincent B., "Myth in *Ulysses*: The Whirlwind and Hosea-Bloom," vol. 10, no. 2 (Winter 1973), pp. 267-269. [*U* 125, "Reaping the Whirlwind," and Hosea 8:7; *U* 302 and death of Paddy Dignam; *U* 231-32.]

2269. Levitan, Benjamin, "Stephen Dedalus Prone," vol. 28, no. 3 (Spring 1991), pp. 6887-688. [*U* 15.4748-49, 4887, and J's use of "prone" in place of "supine."]

2270. Levitt, Morton P., "Songs of Death and Love: Reprising Those Words Known to All Men," vol. 36, no. 4 (Summer 1999), pp. 962-965. [argument that "the word known to all men" is death, based on Walt Whitman's "Out of the Cradle Endlessly Rocking."]

2271. Link, Viktor, "*Hamlet* ou *Le distrait*," vol. 11, no. 2 (Winter 1974), pp. 170-171. [*U* 187 and Jean-François Regnard's play *Le distrait*.]

2272. Lobner, Corinna del Greco, "More Machinations to Uncover Monster Maffei's Ancestry," vol. 22, no. 4 (Summer 1985), pp. 413-414. [search for Signor Maffei's identity.]

2273. Loveridge, Mark, "Joycean Narrators Report the Ascot Gold Cup in *The Times*," vol. 28, no. 3 (Spring 1991), pp. 679-682. [two versions of the race in *The Times*.]

2274. Lupan, Radu, "Some Notes on James Joyce and His Romanian Connections," vol. 24, no. 1 (Fall 1986), pp. 86-89. [the battle of Plevna and other Romanian allusions in *U* and *FW*.]

2275. Malouf, Michael G., "Jules and Jim: Jules Romains and Joyce's 'Wandering Rocks,'" vol. 34, no. 3 (Spring 1997), pp. 341-345. [suggestion of the experimental French novel *Mort de quelq'un* as a possible source for "Wandering Rocks."]

2276. Manglaviti, Leo M. J., "Joyce and St. John," vol. 9, no. 1 (Fall 1971), pp. 152-156. [*U* 505 and the Gospel of St. John.]

2277. Mamigonian, Marc A. and John Noel Turner, "A Parallel Paraphrase of the Opening of 'Oxen of the Sun,'" vol. 39, no. 2 (Winter 2002), pp. 337-345. [first four paragraphs of "Oxen of the Sun" paraphrased.]

2278. Marcus, Phillip L., "Addendum on Joyce and O'Casey," vol. 3, no. 1 (Fall 1965), pp. 62-63. [Sean O'Casey's Father Ned as portrait of God and allusion to J.]

2279. _____, "A Possible Anachronism in 'Scylla and Charybdis,'" vol. 3, no. 4 (Summer 1966), pp. 294-295. [*U* 213; first production at Abbey Theatre did not take place until six months after Bloomsday, despite Mulligan's comment indicating otherwise.]

2280. _____, "In Defense of Mr. Deasy," vol. 4, no. 1 (Fall 1966), p. 49. [*U* 32.16, Irish lodges, and the Act of Union of 1800.]

2281. Marrero, Karen and Thomas Dilworth, "Bloom and 'The Harlot's House,'" vol. 28, no. 1 (Fall 1990), pp. 296-297. [*U* 4.240-42 and Oscar Wilde's poem "The Harlot's House."]

2282. Marsh, Tess, "Is There More to *Photo Bits* Than Meets the Eye?" vol. 30, no. 4/vol. 31, no. 1 (Summer/Fall 1993), pp. 877-893. [brief history of the magazine *Photo Bits* and its influence on the text of *U*; includes illustrations.]

2283. Martin, Timothy P., "'Cyclops' as Opera," vol. 38, nos. 1/2 (Fall 2000/Winter 2001), pp. 227-230. [George Antheil's attempt to score "Cyclops" as an opera and reasons why episode may have been chosen over more musical ones like "Sirens."]

2284. _____, "Joyce and Wagner's Pale Vampire," vol. 23, no. 4 (Summer 1986), pp. 491-496. [Stephen's poem in "Proteus," "Aeolus," and Richard Wagner's *The Flying Dutchman*.]

2285. Matar, Nabil I., "A Note on Traherne and Joyce," vol. 18, no. 1 (Fall 1980), pp. 79-81. [*U* 38 and *Poetical Works of Thomas Traherne B.D.*]

2286. McCaughey, Patrick, "Breakfast Anytime," vol. 39, no. 4 (Summer 2002), pp. 819-821. [use of parallel narrative in *FW* to argue that Bloom does get breakfast the morning following "Penelope."]

2287. McCarthy, Patrick A., "The Case of Reuben J. Dodd," vol. 21, no. 2 (Winter 1984), pp. 169-175. [real-life Dodd was not Jewish and effect of this on *U*.]

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2378. _____, "The duke of Beaufort's Ceylon, prix de Paris, 1966 (*U* 33.12-13)," vol. 1, no. 4 (Summer 1964), pp. 64-65. [Paris and Helen in *U* 33.]

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2384. _____, "French Dressing," "Trivia Ulysseana II," vol. 13, no. 2 (Winter 1976), p. 242. ["Mulligan" and masquerade.]

2385. _____, "Frozen Wit," "Trivia Ulysseana IV," vol. 19, no. 2 (Winter 1982), pp. 159-160. [*U* 140, "frozen music," compared to Johann Wolfgang von Goethe's comment.]

2386. _____, "Habent sua fata," vol. 27, no. 1 (Fall 1989), pp. 132-134. [Terentianus Maurus and reader-response theory.]

2387. _____, "Hard of Hearing," "Trivia Ulysseana I," vol. 12, no. 4 (Summer 1975), p. 448. [*U* 263-83 passim; "bothered" a Dublin term for deaf.]

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2389. _____, "hed say its from the Greek," "Trivia Ulysseana III," vol. 15, no. 1 (Fall 1977), p. 93. [*U* 5.8, 124.01-03, 783.2.]

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2391. _____, "High Stakes," "Trivia Ulysseana IV," vol. 19, no. 2 (Winter 1982), p. 166. [*U* 325 and Lenehan's reference to horse named Eclipse.]

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2397. _____, "Last Farewell," "Trivia Ulysseana II," vol. 13, no. 2 (Winter 1976), pp. 244-245. [*U* 306-310 and the fate of Irish rebels.]

2398. _____, "Lost Cause," "Trivia Ulysseana IV," vol. 19, no. 2 (Winter 1982), pp. 158-159. [*U* 133 and historic uses of the phrase "lost cause."]

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2403. _____, "A Note on Burlesque Bloom," vol. 32, nos. 3/4 (Spring/Summer 1995), pp. 728-736. [anonymously authored 1772 *A Burlesque Translation of Homer* as predecessor to J's modern-day *U*.]

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2405. _____, "One Whiff of 'Goner/Doner,'" vol. 32, no. 1 (Fall 1994), pp. 104-105. [implications of "goner" to "doner" (*U* 6.612) in textual debate.]

2406. _____, "On Not Finding Places," vol. 29, no. 2 (Winter 1992), pp. 397-401. ["Wandering Rocks" characters whose positions are not detailed.]

2407. _____, "Ramifications," "Trivia Ulysseana IV," vol. 19, no. 2 (Winter 1982), pp. 166-171. ["Tree Wedding" in "Cyclops" episode.]

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2409. _____, "Schiffe Brucken," "Trivia Ulysseana I," vol. 12, no. 4 (Summer 1975), p. 450. [speculation on German phrase in *U* 665.]

2410. _____, "Sneaky Phrase (*Ulysses* 206.37)," "Trivia Ulysseana II," vol. 13, no. 2 (Winter 1976), p. 243. [William Shakespeare as source of phrase "sneaks the cup."]

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2412. _____, "Strange," "Trivia Ulysseana IV," vol. 19, no. 2 (Winter 1982), p.

164. ["strange but true" cliché, *U* 246, and Lord Byron's *Don Juan*.]

2413. _____, "Symbolic Juxtaposition," vol. 5, no. 3 (Spring 1968), pp. 276-278. [Gerty MacDowell and the Virgin Mary.]

2414. _____, "Taxilonomy," "Trivia Ulysseana IV," vol. 19, no. 2 (Winter 1982), pp. 154-158. [Leo Taxil and his influence on *U* 41.]

2415. _____, "That's the Word," "Trivia Ulysseana I," vol. 12, no. 4 (Summer 1975), pp. 444-445. [*U* 65: incarnation and economy in "Calypso."]

2416. _____, "Tip from the Stable," "Trivia Ulysseana I," vol. 12, no. 4 (Summer 1975), p. 449. [turf terminology and Psalm 19 in *U* 504.]

2417. _____, "Touring Whom?" "Trivia Ulysseana I," vol. 12, no. 4 (Summer 1975), p. 445. [*U* 93, Louis Werner, and Mary Anderson.]

2418. _____, "Wallpaper," "Trivia Ulysseana I," vol. 12, no. 4 (Summer 1975), p. 449. [meaning of phrase "in a brown study" (*U* 354).]

2419. _____, "Well pared (*Ulysses* 92.28)," "Trivia Ulysseana II," vol. 13, no. 2 (Winter 1976), pp. 242-243. [echoes of W. B. Yeats's *The Countess Cathleen*.]

2420. _____, "When one reads these strange pages of long gone one feels that one is at one with one who once . . . (*U* 41.37-38)," vol. 1, no. 4 (Summer 1964), p. 65. [Oscar Wilde parody.]

2421. _____, "Where the boose is cheaper (*Ulysses* 330.36)," "Trivia Ulysseana II," vol. 13, no. 2 (Winter 1976), p. 246. [characterization of music halls as source of phrase.]

2422. Sherwood, John C., "Bloom and the Left-Handed Adulterer," vol. 4, no. 2 (Winter 1967), pp. 151-152. [Admiral Nelson of "Aeolus" and the parallel to the Bloom-Boylan-Molly triangle.]

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Finnegans Wake

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2531. _____, "The Beast," "Notes," vol. 2, no. 3 (Spring 1965), p. 233. [reference to Satanist Aleister Crowley—*FW* 105.26-27.]

2532. _____, "A Bird of Passage," "Notes," vol. 2, no. 3 (Spring 1965), p. 233. ["Wandervogel" means "bird of passage," later used to refer to German youth movement.]

2533. _____, "Browne/Brown," vol. 4, no. 2 (Winter 1967), p. 160. [reference to Admiral William Brown—*FW* 567.22-23.]

2534. _____, "Dominus Vobiscum!" "Notes," vol. 2, no. 3 (Spring 1965), p. 232. [Shem and Shaun may be one person—*FW* 193.31.]

2535. _____, "Elanio Vitale," vol. 7, no. 2 (Winter 1970), p. 153. [Henri Bergson's *élan vital*—*FW* 221.22.]

2536. _____, "A Film at the *Wake*," "Notes," vol. 2, no. 3 (Spring 1965), p. 232. [*FW* 309.12; reference to *The Birth of a Nation*.]

2537. _____, "Flys and/or Sparks," vol. 4, no. 1 (Fall 1966), p. 35. [reference to Mecca—*FW* 83.36-84.01.]

2538. _____, "The Gnat," "Notes," vol. 2, no. 3 (Spring 1965), p. 233. [discussion of gnats and fleas—*FW* 418.23.]

2539. _____, "Hit Him Again!" "Notes," vol. 2, no. 3 (Spring 1965), p. 232. [reference to Thor's hammer—*FW* 136.11.]

2540. _____, "A Late Edition," "Notes," vol. 2, no. 3 (Spring 1965), p. 234. ["rathmere's homes" may refer to British press lord—*FW* 540.25.]

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2543. _____, "Mr. Dalton, St. Kevin, and the Latin Language," "Notes," vol. 2, no. 3 (Spring 1965), pp. 235-236. [discussion of references to St. Kevin—*FW* 605.11, 605.14.]

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2545. _____, "The Queen of Heaven," vol. 4, no. 1 (Fall 1966), p. 52. ["Rejaneyjailey" as *regina caeli*, "queen of heaven"—*FW* 64.19.]

2546. _____, "Six Hebrew Months at the *Wake*," "Notes," vol. 2, no. 3 (Spring 1965), p. 234. [listing of Hebrew months—*FW* 13.24-28.]

2547. _____, "The Smoking Room," "Notes," vol. 2, no. 3 (Spring 1965), p. 234. [reference to Spanish *fumador*—*FW* 395.10.]

2548. _____, "The Stately Clock," "Notes," vol. 2, no. 3 (Spring 1965), p. 233. [HCE and ALP's clock—*FW* 9.06, 396.27.]

2549. _____, "A Third Trial of Oscar Wilde," "Notes," vol. 2, no. 3 (Spring 1965), p. 234-235. [discussion of meaning of *FW* 419.24.]

2550. _____, "Tolstoy's *War and Peace* at the *Wake*," vol. 2, no. 1 (Fall 1964), p. 645. [three references to Leo Tolstoy's novel—*FW* 518.21, 518.31.]

2551. _____. "Two Astronomers at Waterloo," "Notes," vol. 2, no. 3 (Spring 1965), p. 232. [discussion of possible references to astronomers—*FW* 9.30, 9.10.]

2552. _____, "The White Sister," vol. 7, no. 2 (Winter 1970), p. 153. [reference to book by Francis Marion Crawford—*FW* 184.19-20.]

2553. von Phul, Ruth, "A Sketch of the Artist as Self-Parodist," vol. 3, no. 1 (Fall 1965), p. 62. [addition of quatrain to J's miscellaneous verse—*FW* 231; 1885, 2010.]

2554. _____. "'Not a Leetle Beetle' (*FW* 417.3-4)," vol. 6, no. 3 (Spring 1969), pp. 265-266. [John Lennon's use of *FW*.]

Joyce in Translation

2555. Gross, Murray J., "Joyce's Influence on Euripides?" vol. 39, no. 2 (Winter 2002), pp. 336-337. [J's work on Euripides in translation.]

2556. Mei, Zhao, "Joyce and Chinese Fiction Writing," translated by Wright Doyle and Yuruo Zhu, vol. 36, no. 2 (Winter 1999), pp. 279-285. [role of translations of J in Cultural Revolution in Chinese literary world.]

2557. "Miscellaneous," vol. 4, no. 3 (Spring 1967), pp. 247-248. [review of various translations of J's works.]

2558. O'Brien, Edna, "An Irishwoman," vol. 4, no. 3 (Spring 1967), p. 164. [commentary on reading Anton Chekhov and J.]

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